MAKANI
A THREE MOVEMENT WORK FOR WIND ENSEMBLE

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Abstract

Makani, a three-movement work for wind ensemble, is intended for performance by college wind ensembles. In the composition of the work, I have attempted to write a piece that is within the ability level of most college ensembles, but it remains to be seen where the work lies in the scale of difficulty for such groups. In the critical essay that follows, I will illuminate the compositional processes employed in the creation of the work and analyze the results in terms of structure, motive, rhythm, harmony and orchestration. Each movement will be analyzed according to its own prevalent process: I. Ko'olau – accumulation, II. Mauka – assimilation, III. Kona – dissipation. Finally, conclusions about the compositional process will be drawn as well as parallels with the work of contemporary and historical compositions for wind ensemble and other groups.

TABLE OF CONTENTS

LIST OF FIGURES

An Analysis and Examination of the Compositional Process in *Makani*

Introduction

Origins of *Makani*

Makani, a three-movement work for wind ensemble, was conceived while I was a student at the University of Hawai‘i, Mānoa. The work describes my experience of the winds of Hawai‘i. As a resident of East O‘ahu, I was often near the windward side of the island, where the trade winds first arrived. I was impressed and fascinated by their sheer power, unpredictability and accumulation into larger forces. Because the work speaks to my experience of wind specifically on the island of O‘ahu, I chose to title the work and its movements using the Hawaiian language.

Makani is the Hawaiian word for wind, and the three movements name the passage of the trade winds across the island of O‘ahu: I. Ko ‘olau, II. Mauka and III. Kona. Ko‘olau, the title of the first movement, means “windward” and traces the path of the wind as it arrives on the windward side of the island. Mauka, the second movement, employs a term commonly used in Hawai‘i to refer to direction; it is a contraction of the two words *ma* (toward) and *uka* (land) meaning toward the land. I chose the word kona for the third movement because it has the specific meaning of leeward, or the less windy part of the island where the wind dissipates. The conception and composition of *Makani* was a result of my experiences in Hawai‘i but it does not attempt in any way to reflect or represent Hawaiian culture.

The Role of Process

Before discussing the use of process, it is important to explain its role and how it plays out in the creation, influence and revision of the work. Process, for me, is not simply a series of steps that are methodically followed until a satisfying result is achieved, but rather a guide that helps keep me on the track of the original intent of the piece. Material generated from compositional techniques is subject to innovation, change and at times abandonment in the greater service of the musicality of the work. The force that drives the piece is the untenable and sometimes indescribable energy of creation that takes over

once the composition is underway. This is the heart and soul of the work and process can be thought of as the navigation, structure and fine-tuning that ultimately help shape the piece into its final form.

Objective

The objective of this paper is to illuminate my compositional process as it is utilized in *Makani* by highlighting specific compositional techniques and following their use throughout the work. Once the primary compositional approaches have been illustrated, an analysis of the individual movements will follow. The larger narrative structure within each movement is enhanced through specific techniques explored and developed to support them. Rhythmic and melodic material will be evaluated to gain understanding into how phrases, melodies and sections are developed and related to each other throughout the work. The analysis will also examine the use of tonality and metric construction as they relate to the structure of *Makani*. Finally, I will discuss other works that influenced the composition, a reflection of the compositional process, and goals for the future of the piece.

Chapter 1. Introduction of Compositional Techniques

The creation of material in *Makani* benefits from the use of several compositional techniques. In this chapter, I will discuss programmatic structure, synthetic scales, self-transposing pitch fields, overall structures and polymeter.

Program as Governor for Structure

The idea of a program or narrative structure is a common thread in many of my compositions and provides the basis for *Makani. Makani* follows the story of the winds of Hawai'i and their journey from the windward side (I. Ko'olau), across the land (II. Mauka) and finally dissipating on the leeward side (III. Kona). The three movements encompass three programmatic ideas that serve as origins for compositional techniques as well as the basis for structure of the three movements: I. Ko'olau – accumulation II. Mauka – assimilation, III. Kona – dissipation.

Ko'olau*,* the first movement, speaks to the origin of the wind and how it becomes a force through the accumulation of disparate parts. The journey of the wind is portrayed as it accumulates, gives way to rain, and re-accumulates. Mauka*,* the second movement*,* details the relationship between the seemingly unchangeable land and the intruding wind. It begins with the meeting of land and wind that eventually breaks out into a battle and concludes with a temporary union of the two. Kona, the third movement, represents the dying of the wind and its dissipation into the sea on the leeward coast. The wind, seemingly strong at first, clashes with the land until the two shift apart. The melody (wind) and accompaniment (land) become increasingly out of phase with each other until their connection is no longer tenable and the wind disappears across the sea.

Pitch Material

In *Makani*, I employed two approaches towards generating pitch material: the use of synthetic scales and pitch fields. Both approaches stem from the programmatic needs of

the work. Synthetic scales provide tonally ambiguous qualities and pitch fields impart the diversity of consonance and dissonance included in the six octaves of the field.

Synthetic Scales

Figure 1

Primary Scale of Ko ʻolau

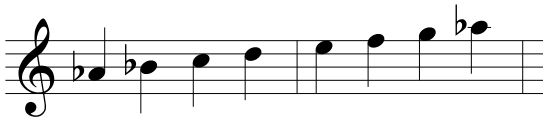


Figure 1 represents the main scale used throughout Ko'olau. It is constructed by raising the fourth and fifth steps of the major scale by a half step. The distinguishing element of the scale is that it reorders the sequences of whole and half tones so that there are four whole tones in a row. The first half has the sound of a whole tone scale and the second half ends like a major scale. In Koʻolau, when ascending melodies are used, the resulting series of whole tones evokes the uncertain nature of the wind while the half step at the end provides a tentative resolution in moments of arrival.

Figure 2

Primary Scale of Kona

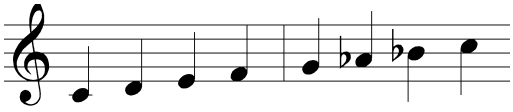


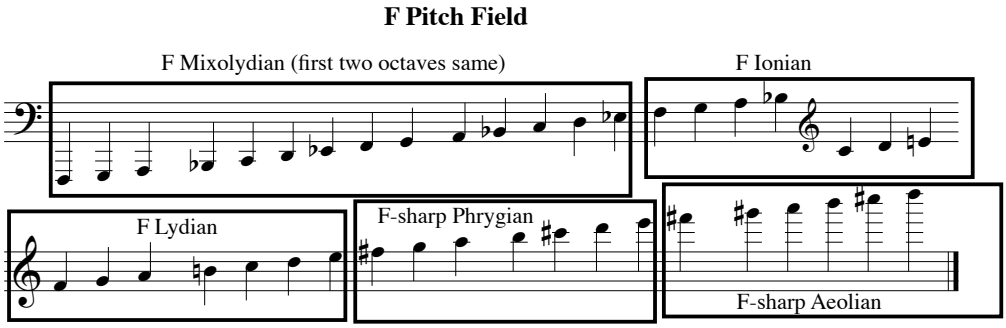
Figure 2 is the primary scale utilized in Kona and is modally related to the scale presented in figure 1. It shares the same pitches as the first scale, but with the starting note being C instead of A-flat. The scale begins as a C Major scale, ending with the last three notes of the natural minor scale. In Kona, the first five scale degrees are used to create major-sounding harmonies while the melodies explore the dissonances of the half step between scale degrees 5 and **6**. The intention is to portray uncertainty grounded in stability. Synthetic scales are primarily used melodically in *Makani* but also are used to create a basis for harmonies in the first and third movements. Harmonic and melodic

notes, however, do not strictly follow the illustrated synthetic scales. Instead, these synthetic scales are used as a launching point for originating harmonic and melodic material.

Self-transposing pitch fields

Pitch material in the second movement, Mauka, is also derived from a programmatic basis. The movement has two distinctive characters: the voice of the wind and the contour of the land. My goal was to allow the lower parts to remain consonant, while the upper registers, occupied by the wind, would add increasing dissonance. This effect is achieved through the use of pitch fields. Figure 3 illustrates the primary pitch field in the work, used in mm. 1- 81. (Figure 3)

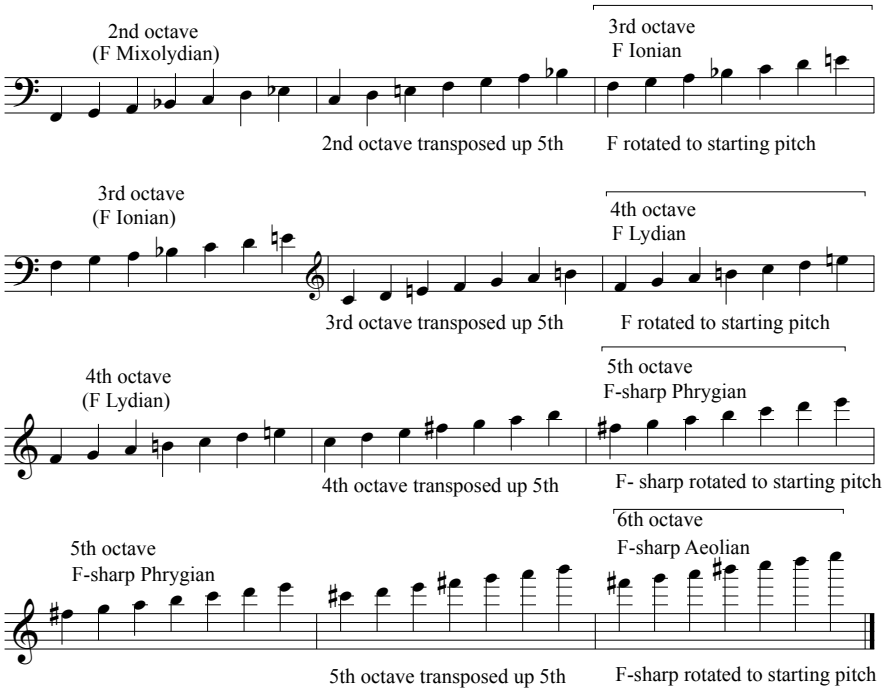
Figure 3



The first two octaves (F1 – F3) use the Mixolydian mode in F. There is intentionally no pitch change in these two octaves to eliminate any dissonances when bass octaves are used and to preserve the Mixolydian quality of the cantus firmus in the bass. Each subsequent octave (3^{rd}, 4^{th}, 5^{th}, 6^{th}) is a mode of F or F-sharp, derived by transposing the previous octave up a 5^{th} and reordering so F or F-sharp is the first note. (This process is illustrated in figure 4.) The third octave is F Ionian, the fourth octave is F Lydian, the fifth is F# Phrygian and the sixth is F# Aeolian. The effect of the superposition of the various modes of F and F# is that of polymodality.

Figure 4

Derivation of F Pitch Field



Ternary, Cantus Firmus, Rondo Forms and Polymeter

Makani makes use of three traditional forms to provide a loose basis for structure in each of the three movements. The first movement, Ko‘olau uses an adapted ternary form (A A^1 B A) in a similar way to Debussy’s Nuages, the third movement of *Trois Nocturnes*, Nuages, follows the ternary structure ABA. The two A sections represent the clouds while the B section represents the rain. Similarly, in Ko‘olau, the three A sections represent wind, while the B section represents rain. Mauka uses the medieval organum practice of prolation to create a cantus firmus theme that serves as a representation of the land. Kona, the third and final movement, follows the structure of a rondo to serve as a platform for the repetition and dissipation of the wind theme within. Polymeter is used as a device in the third movement, Kona, to embody the schism between the wind and land and the resulting opposing direction of these two elements.

Conclusion

Pitch material and forms discussed in this chapter are used in the service of the compositional process of each of the movements of *Makani*. The following chapters will describe the compositional process as well as providing detailed analyses of material contained within the three movements.

Chapter 2: Ko'olau Analysis

Introduction

The basic structure of Ko'olau, the first movement of *Makani*, is as follows: A A^1 B A. This corresponds with the narrative structure: gathering of wind (A), dying of wind (A^1), rain (B) and second gathering (A). This chapter will focus exclusively on the four themes of the A section and how they are used in the movement. Accumulation, as a programmatic idea, is used both in the formation of the themes themselves and also in the way they function in Ko'olau. The first half of the chapter will focus on the formation of the themes as well as a motivic analysis of Themes 1 and 4. Once the makeup of the themes is established, I will discuss how the four completed themes are unfolded in a way that implies accumulation.

Inception and Motivic Analysis of Four Themes in Section A

The four main themes that comprise section A function as accompaniment, melody and countermelody. When I conceived the piece, I decided that the climactic moment would be a section where the four themes would occur simultaneously. My first task was to write the four themes in a way that they could all intersect. The four themes are labeled in numerical order according to their appearance in the work, however, in the first half of the chapter I will present them out of order so I can deconstruct how they were each composed in relation to one another.

Theme 4

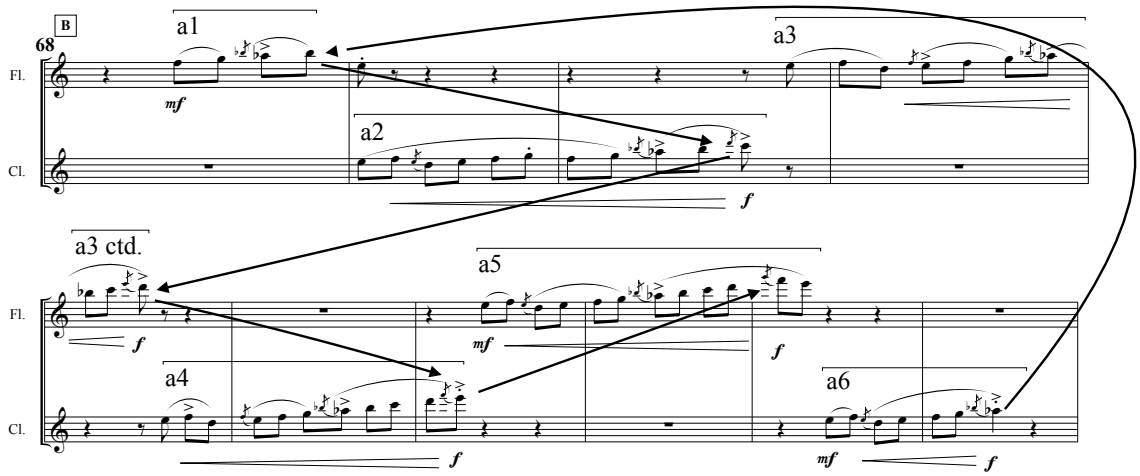
Construction of Theme 4

Theme 4 was intentionally conceived as the main melody of Ko'olau and it was the first melodic material composed for the entire work, *Makani*. The basic compositional process in creating the melody stems from the idea of accumulation. Each motive repeats the previous motive and adds one sequentially higher note. Motives are labeled below in the

order that they occur in the Theme 4 sequence, but the compositional process started with motive *a*6, the last motive in the sequence. Motive *a*6 is repeated, a B-flat is added, and it becomes the first motive of the Theme 4 sequence, *a*1. Subsequently, *a*1 is repeated, a C is added, and it becomes *a*2. Next, *a*2 is repeated, a D is added, and it becomes *a*3. The next two motives (*a*4 and *a*5) follow the same process and complete Theme 4. Figure 7 below illustrates with arrows where addition occurs from one motive to the next.

Figure 5

Addition Process for Construction of Theme 1 Motives



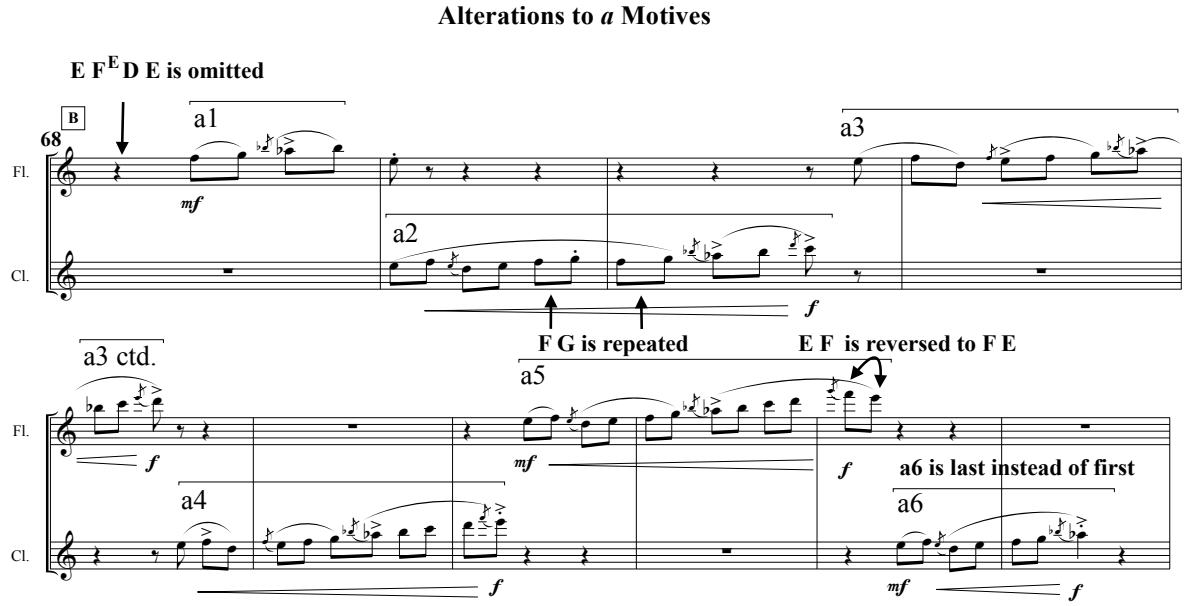
Alteration to *a* Motives and Sequence

Once the addition process was complete, I made some adjustments to the note order of some of the motives by adding or omitting notes and I also made changes to the order of the motives themselves. The first alteration was to reorder the motives so that the first motive written (a*6*) would become the last motive in the Theme 4 sequence and Theme 4 would begin with the second version of the *a* motive (*a*1above). I made this decision because it seemed to give Theme 4 the best melodic contour, ending with the motive that resolves on A-flat, the lowest ending note of the motives, instead of ending with the F (E), the highest ending note of the motives.

Alterations are also made to motives a*1*, *a2* and *a5*. Motive *a*1 omits the figure E, F, ^{E}D, E (which is included in all other versions of the motive). This was simply an intuitive

decision to start Theme 4 with the more compelling part of the motive: four ascending notes with grace note (F, G, [B-Flat]A-flat, B-flat). Motive *a2* adds a repetition of the two-note figure F and G and motive *a5* reverses the final two notes (F to E instead of E to F). The latter two alterations were also made intuitively in the spirit of variety. Figure 8 details the four alterations made to the motives after the addition process.

Figure 6



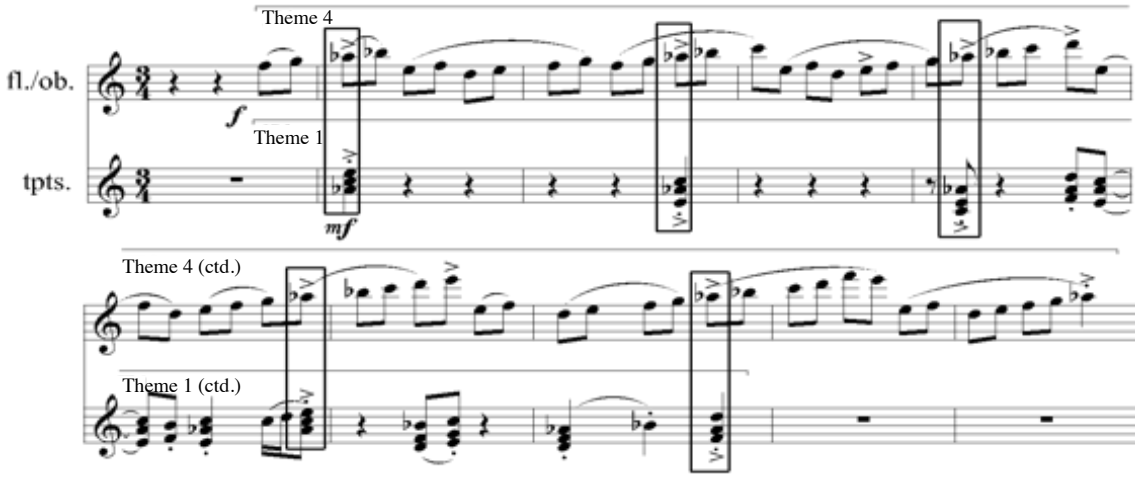
Theme 1

Formation of Theme 1

Theme 1 is derived directly from material contained in Theme 4. In the Theme 4 melody, I wanted to emphasize the tonal center of A-flat, so I placed accents on all of the occurrences of that pitch. I found the irregular placement of the accents to be effective, and I sought to create an accompanying part based on the rhythm of these accents. Theme 1 includes all but the last of the accented A-flats of Theme 4, then adds additional rhythms and harmonies to give the theme melodic interest of its own. Figure 7 shows the complete versions of Themes 1 and 4 (including the harmonies of Theme 1) and where they intersect. The A-flat accents are enclosed in rectangles.

Figure 7

Formation of Theme 1 from Theme 4

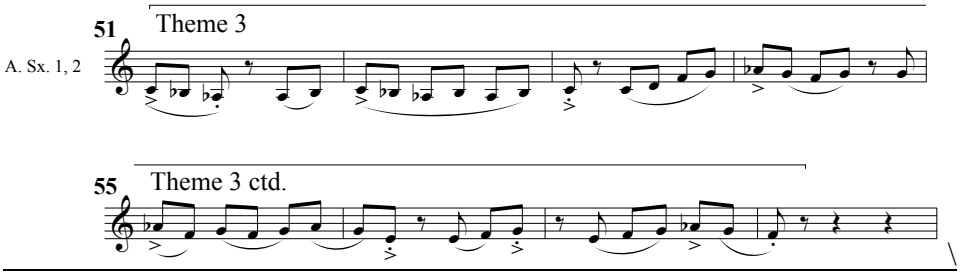


Theme 3

Theme 3 was written as a countermelody to the melody of Theme 4, generally descending as Theme 4 ascends. It was not developed through a particular process, as were Themes 1 and 2. Instead, I wrote Theme 3 intuitively making sure that it would fit well with the harmony and rhythm of Theme 1 as well as complementing the melody of Theme 4. Figure 9 illustrates Theme 3

Figure 8

Theme 3



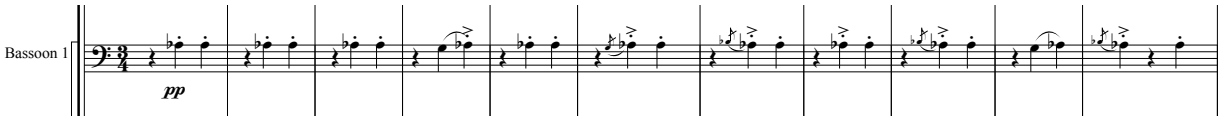
Theme 2

Origin of Theme 2

Similar to Theme 3, Theme 2 has less complicated origins. It was simply composed as an accompaniment that would give additional rhythmic interest and energy to Theme 1, reinforce the tonal center of A-flat with a pedal, and help to increase the sense of accumulation in the moments leading to the climax of the piece. Below is an example of its occurrence in the first eleven measures of the movement (figure 10).

Figure 9

Theme 2



Presentation of Four Themes in Section A

As discussed previously, the four themes were composed so that they could occur simultaneously. The moment of this occurrence is the climax of the piece, and once I had written the four themes, I composed the lead up to this moment in a way that each theme would accumulate one after the other until the climactic moment was reached. Themes 1 and 2 are presented simultaneously in the beginning (m.1), followed by the addition of Theme 3 (m. 38), then Theme 4 (m.59). Each of the four themes is presented in a way that highlights the programmatic goal of accumulation. The themes begin as fragmented, incomplete and unordered versions that become more and more complete as they are repeated, building to the climax where all four themes occur in their completed forms simultaneously.

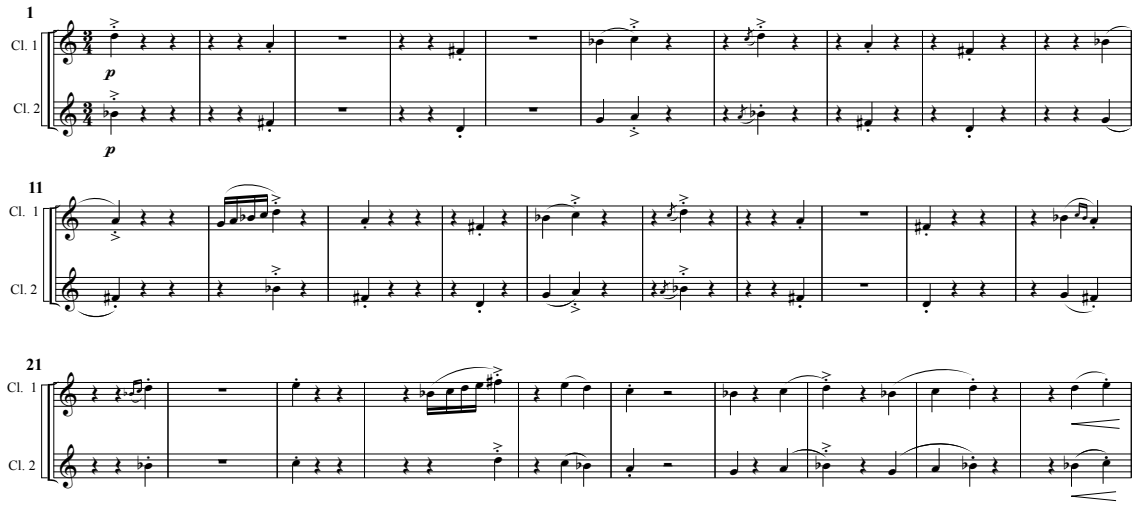
Opening of A Section – Theme 1

The first theme to be presented in Ko‘olau is Theme 1. As described above, I composed Theme 1 in conjunction with Theme 4. I wanted Theme 1 to be the first prominent melodic element of the piece, but I also wanted the theme to unfold slowly in a cumulative way, so its first occurrence (mm. 1-30) is a primordial and less focused version. This presentation previews the completed theme without fully revealing its final

form. The goal in presenting the theme in this manner is to dramatize the completion of its form and highlight the idea that the theme becomes more organized and complete with repetition.

Figure 10

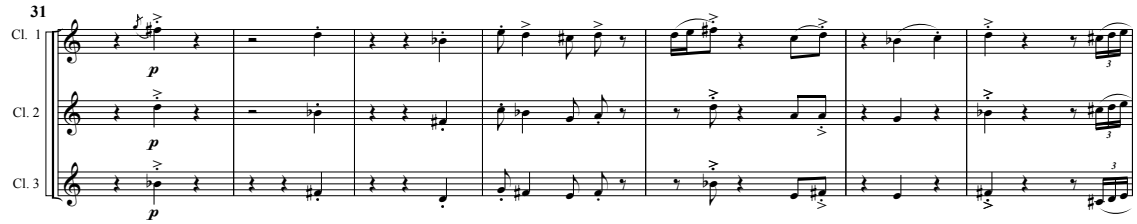
Theme 1 – Primordial Version



The arrival of Theme 1 in its complete form at m. 31 launches the piece into a section with increasing intensity and excitement. Figure 11 above illustrates the primordial and incomplete version of Theme 1 compared to its complete and focused version in figure 12 below. The process of deconstructing the theme and reassembling it until it is complete is also applied to Theme 3 and Theme 4.

Figure 11

Theme 1 – Complete



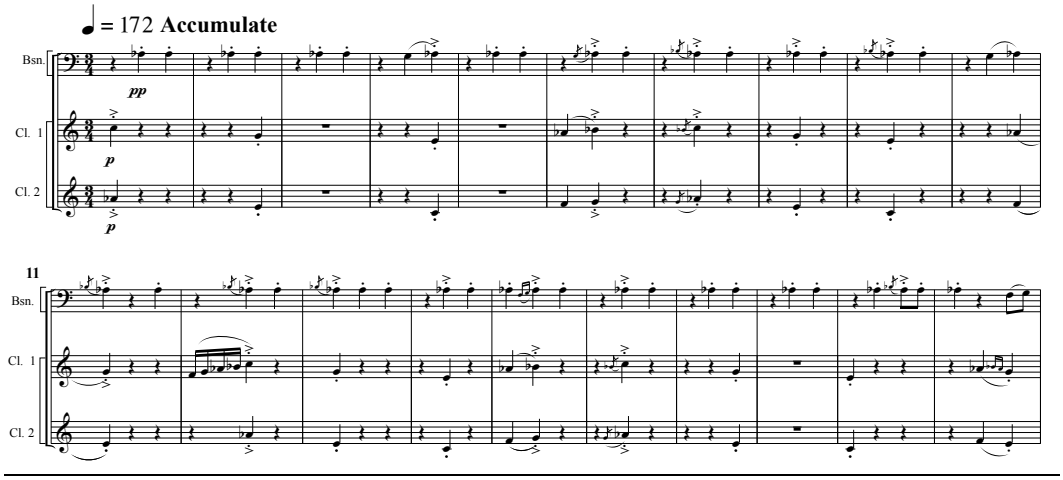
Role of Theme 2

The function of Theme 2 as a rhythmic accompaniment to Theme 1 is more important than its melodic content as a theme. Following the idea of accumulation, Theme 2 starts

with quarter notes that accumulate into eighth notes providing further momentum and character for the relatively sparse rhythmic framework of Theme 1 in the first 30 measures. Figure 12 shows how the rhythm of Theme 2 (bassoons) complements the Theme 1 melody (clarinets) in the first 20 measures of the movement. Theme 2 does not have a completed form in the same way that the other three themes do. Each version is slightly different and they are all connected by their rhythmic relationship to Theme 1 as well as Themes 3 and 4. Theme 2 provides a rhythmic counterpoint throughout the movement that adds interest to the other three themes.

Figure 12

Themes 1 and 2 (mm. 1-20)

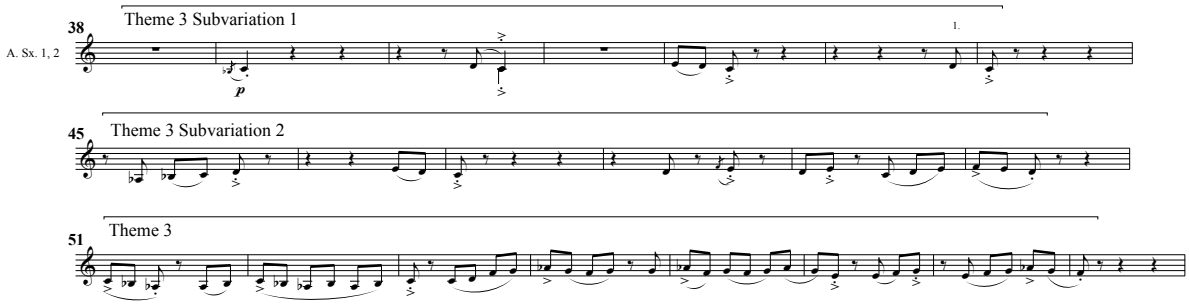


Entrance of Theme 3

Themes 3 and 4 follow a similar process in the way that they are presented. Both themes begin with versions that omit notes from their fully realized versions and add more notes with each repetition. Theme 3 first enters in the saxophones at m. 39 (labeled as sub-variation one) in a very sparse and incomplete form, repeats again at m. 45 (sub-variation 2) as incomplete and is completed from mm. 51- 57 (figure 13). Similar to the first versions of Themes 1, the two sub-variations of Theme 3 do not share exact melodic material with Theme 3. Instead, they are undeveloped and incomplete versions of the completed versions to come.

Figure 13

Theme 3 Sub-Variations and Complete Theme



Theme 1 as Accompaniment

Later in the piece, at the entrances of Themes 3 and 4 (m. 39, m. 59), Theme 1 begins to take on a more rhythmic and accompanying role. Since Theme 1 is first presented as a primary melody, later on when it functions as an accompaniment, the listener is still able to perceive its contour as it interlocks with the three other parts. The transition from melody to accompaniment is gradual. When Theme 3 first enters on m. 39 (figure 6 above) it is of less melodic interest than Theme 1, but as Theme 3 is repeated the two begin to compete for melodic dominance until Theme 3 takes over in its completed version in m. 51. M. 59 sees the entrance of Theme 4 and similarly, Themes 3 and 4 compete for melodic dominance.

Entrance of Theme 4

Though Theme 4 functions as the main melody in the A section, it appears first in an incomplete version at m. 59 in the flute and clarinets. This incomplete version of Theme 4, occurring from mm. 59-67 (figure 14), is a skeletal version of the melody that is created by omitting notes from the complete version found in m. 68. Figure 15 shows where the omitted notes from the initial incomplete statement of Theme 4 would occur in order to complete the melody. This section (mm. 59-67) is significant because it contains the only simultaneous occurrence of the four themes described in this chapter.

Figure 14

Incomplete Theme 4

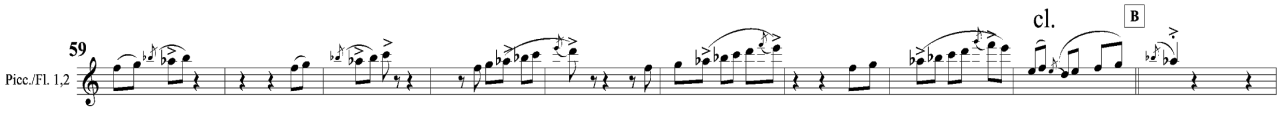
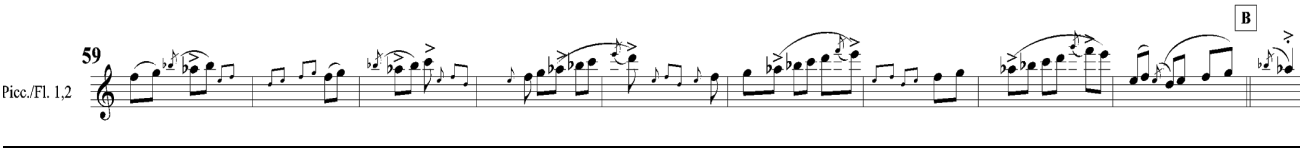


Figure 15

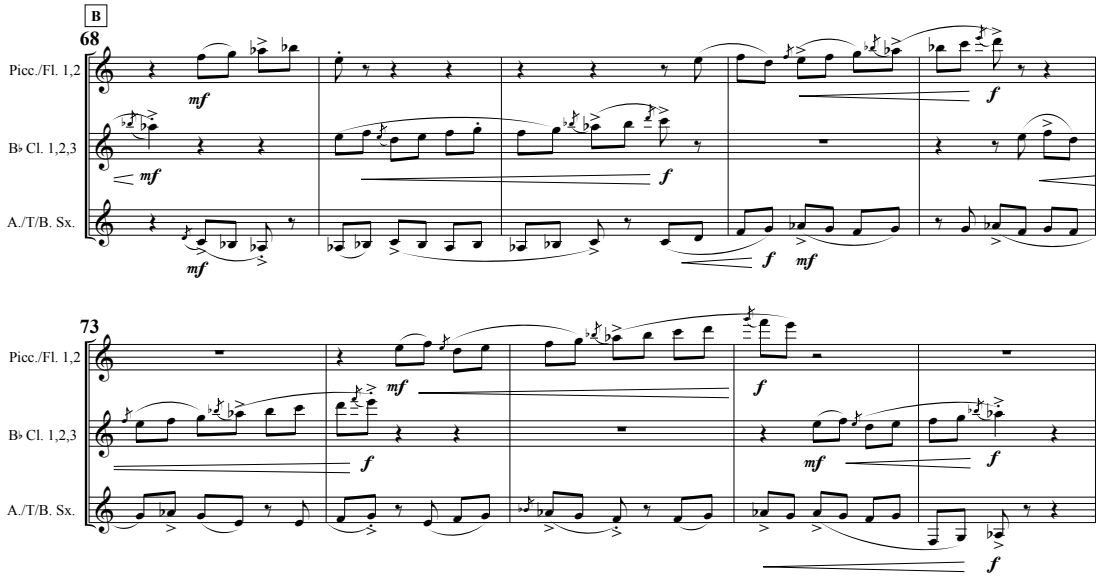
Completed Theme 4



The completed version of Theme 4 (mm. 68-76) is presented simultaneously with Theme 1. Then from mm. 77-86, the completed Themes 3 and 4 occur simultaneously (figure 12) and finally measure 87 sees the presentation of Themes 1, 2 and 4 together. Figure 12 below shows the interaction of Themes 3 and 4.

Figure 16

Theme 3 and Theme 4



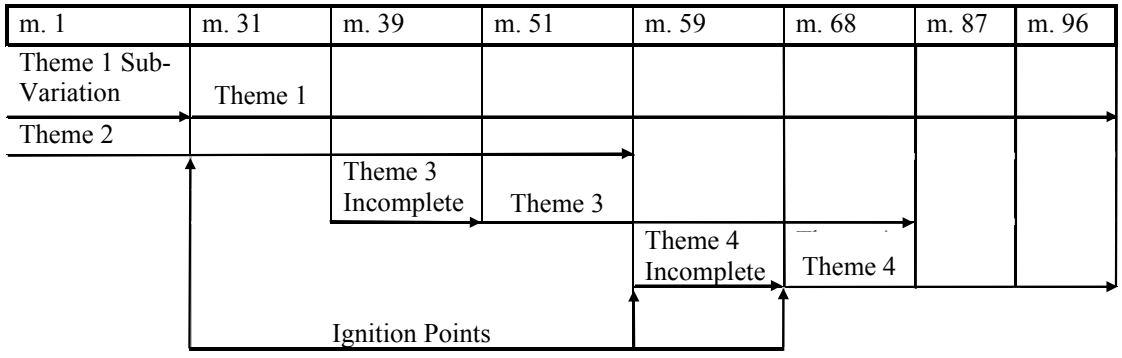
Summary of Use of Themes in Section A

Themes are used in the first movement to elaborate the programmatic concept of accumulation. The timeline below (figure 17) presents the entrance of each of the four themes and their appearance throughout the A section. Once the basic wind accompaniment (Theme 1 and 2) is well established, a tenor range gust starts to feather out tentatively in the saxophones in m. 39 until it finally completes itself as Theme 3 more confidently and solidly at m. 59. The fleeting wind melody (Theme 4) briskly announces itself in incomplete form in m. 59 in the flutes and piccolos. It repeats and continues to accumulate until it becomes a clear and articulate force. In m. 68 Themes 1, 3 and 4 occur simultaneously: Theme 4 in the trumpets, Theme 3 in the saxophones and bass clarinet and Theme 4 in the flutes, oboes and clarinets.

All four themes are presented in a similar fashion. Incomplete, variational and unordered versions appear previous to the completed versions creating a dramatic sense of arrival when the fully formed parts occur. There are three such moments of arrival in the A section. In m. 31 Theme 2 is completed, in m. 51, Theme 3 is completed and in m. 68, Theme 4 is completed. The moments of the completion of each of these parts can be thought of as ignition points (figure 17). They are high-energy intersections that propel the accumulating wind forward. With the addition of each theme, the ignition points become more powerful culminating in the section from mm. 68 to 87, which contains fully orchestrated and completed version of three of the themes (1,3, and 4).

Figure 17

Timeline of Four Themes in Section A



Conclusion

Ko‘olau employs the idea of accumulation in various ways. It is first used to form the main melody of the movement, Theme 4. Repeating motives and adding notes with each repetition creates the melody embodying a process of accumulation. Completed Themes 4 as well as 1, 2 and 3 are deconstructed so that they can be revealed in a way that implies accumulation. As they are completed, the four themes demonstrate accumulation by occurring simultaneously (mm. 59-68). Orchestration is also used to imply accumulation through the addition of more instruments as themes are repeated.

Chapter 3: Mauka Analysis

Introduction

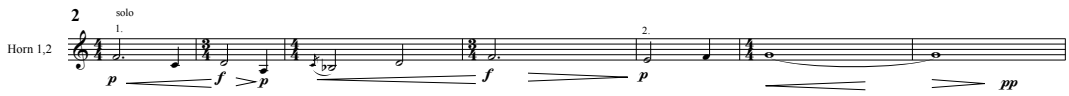
Mauka, the second movement of *Makani*, portrays the first meeting of the wind and land (mm. 1-57), conflict between the two elements (mm. 58-114), negotiation (mm. 117-145), and assimilation of the wind and land into a unified force (mm. 146-206). Descriptions of the wind and land are achieved musically through the use of several techniques including cantus firmus, pitch fields and heterophony. As the movement progresses, techniques are adapted and changed to facilitate the idea that the two opposing forces are increasingly coming into agreement.

Cantus Firmus

The cantus firmus theme was conceived to represent the physical shape of the land.
It occurs as a repeated element throughout most of the movement, starting in the tenor range and later descending into the bass. It provides the structure around which the movement is built. The first presentation of the cantus firmus is in mm. 2-8 in the horns (figure 18).

Figure 18

Cantus Firmus in Pure Form



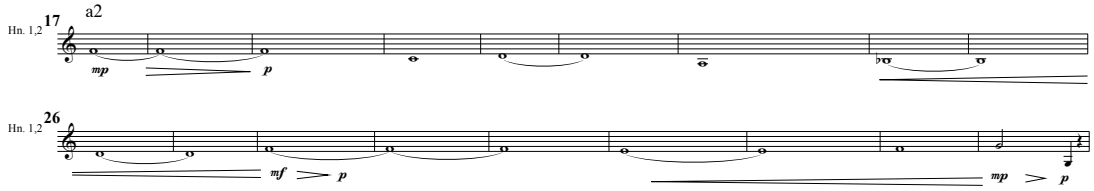
Prolation

Mauka utilizes the medieval organum practice of prolation, in which note lengths of the cantus firmus are augmented or diminished according to the numerical proportions of the original. The work begins and ends with the cantus firmus in quarter notes as the shortest note value, allowing for it to be perceived as a melodic element. Later in the work, as the note lengths are multiplied, the sense of line is lessened. In the example below, showing

the second occurrence of the cantus firmus, the primary note value is multiplied by a factor of four. The shortest note value of a quarter note becomes a whole note (figure 19).

Figure 19

Second Occurrence of Cantus Firmus (Original Multiplied x 4)



Cantus Firmus as Dramatic Structure

There are several repetitions of the cantus firmus in various augmentations and diminutions of the original version shown in figure 18. I created a dramatic structure by beginning the movement with longer note values in the cantus firmus (figure 19), and these values are gradually diminuted until the shortest values are found in areas of the most tension and conflict. The moment of highest tension occurs at the height of the battle in mm. 87- 90. Here, in the shortest cantus firmus note value in the work, the trombones announce a warlike eighth note presentation of the cantus firmus. Figure 20 details the correlation between the note values of the cantus firmus and the desired programmatic effect.

Figure 20

Relation of Cantus Firmus Note Values to Dramatic Effect

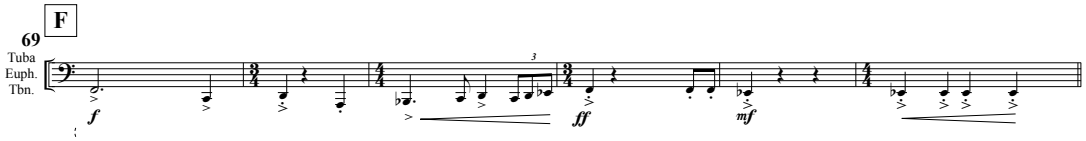
Programmatic Goal	Intro of Wind and Land		Battle			Assimilation			
						Negotiation	Return of Wind	Assimilation Theme	Reaffirmation of Land
Measure Numbers	1-16	17-57	58-67	68-85	86-116	117-129	130-145	144-195	196-204
Cantus Firmus Minimum Note Value	♩	𝅝	𝅗𝅥	♩	♪	♩	No cantus firmus	𝅗𝅥	♩

Variation of Cantus Firmus

I was attracted to the idea of using cantus firmus as a metaphor for the relatively unchanging landscape, but chose to be flexible with how I used it: adding notes, creating variations and transpositions. This allowed for me to better characterize the battle and other programmatic moments throughout the movement. In the first 57 measures of Mauka, however, the cantus firmus is found mostly in its original form. As the movement develops, it becomes more variational and sometimes fragmented. Figure 21 illustrates a variation of the cantus firmus that activates the line by adding passing tones and a triplet figure (m. 71). Proportionally, note values remain the same, but shorter note values with rests are also used to vary textures between staccato and legato. The staccato quarter note D on m. 70 replaces a half note in the original cantus firmus. This also occurs in m. 72. M. 74 divides the whole note of the cantus firmus into four staccato quarter notes. The dramatic effect of the variation of the cantus firmus is to accentuate its role in the battle between the land and wind.

Figure 21

Cantus Firmus Variation



Pitch Field

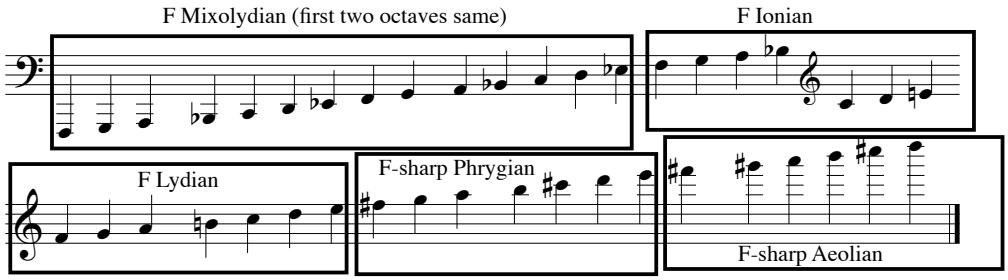
Use of Pitch Field

Mauka relies on the use of pitch fields as a basis for controlling pitch variety. As with other compositional techniques in *Makani*, the use of pitch fields is a starting point for developing material, but it is not intended to be perceived as the end result. In the beginning, the F pitch field is used to create sense of tonal ambiguity as the wind and land first meet. This ambiguity is increased until the moment when the two elements unify in mm. 146-206. Here, the variety of pitches in the field are reduced to reveal and highlight the fundamentally modal origins of specific registers, creating a theme that

unifies and assimilates land and wind. Figure 22 is the main (F) pitch field of Mauka, whose origin was described in Chapter One.

Figure 22

F Pitch Field



Note Differences Between Octaves of Pitch Field

Because of the polymodal nature of the various octaves of the pitch field, combining its various ranges has the effect of creating or limiting dissonance. Figure 23 shows the available notes in each of the six octaves of the pitch field. Bold type shows the pitches that are altered with the addition of each adjacent higher octave. The table is written with the lowest range at the bottom to highest at the top. The bottom two octaves are consolidated into one row since there are no pitch differences in the first two octaves.

Figure 23

Note Differences in F Pitch Field by Octave

Mode	Note Range	Pitch Collection by Octave						
F♯ Aeolian	F♯6-E7	F	**G♯**	A	B	C♯	D	E
F♯ Phrygian	F♯5-E6	**F♯**	G	A	B	**C♯**	D	E
F Lydian	F 4-E5	F	G	A	**B**	C	D	E
F Ionian	F3-E4	F	G	A	B♭	C	D	**E**
F Mixolydian	F1- E♭	F	G	A	B♭	C	D	E♭

When a smaller range is used, the first three octaves for example, there is only one pitch difference that might create dissonance (E-flat to E). When the fourth octave is added, there is one more potential dissonance (B-flat to B-natural) for a total of two. The fifth octave adds two more potential dissonances (F to F-sharp and C to C-sharp) for a total of four. Finally the sixth octave adds one more potential dissonance (G to G-sharp) for a total of five.

Effect of Pitch Field on Cantus Firmus and Wind Themes

The cantus firmus derives its pitch material from the F pitch field. Consequently, when the cantus firmus is first presented in the tenor range in the horns it contains the notes F, G, A, B-flat, C, D and E (F Ionian) but in the bass range the E changes to E-flat creating the F Mixolydian mode, the more characteristic mode of the cantus firmus. The intended effect, in starting with the tenor range Ionian version of the cantus firmus, was to first present the cantus firmus in a more tentative, less-grounded form to illustrate the tentative first meetings of land and wind. The awkwardness of this first meeting is further exaggerated by the above-mentioned pitch differences.

The cantus firmus, as it first occurs in mm. 2-9 in the horns, comprises the F Ionian mode –3rd octave of pitch field (F, G, A, B-flat, C, D, E). In mm. 4-7 clarinets play pitches contained within the F Lydian mode – 4th octave (F, G, A, B-natural, C, D, E) and in mm. 7-9 flutes play pitches contained within the F-Sharp Phrygian mode –5th octave (F-sharp, G, A, B, C-sharp, D, E) On their own, each of these instrument groups sounds relatively consonant, but when played together there is a polymodal and dissonant relationship in the simultaneous presentation of the three groups.

The dissonances embedded in the field make polymodal appearances in the above example but they can also be used to highlight differences in specific pitches. In the second occurrence of the cantus firmus, the wind tries take the shape of the land by imitating its melodic contour. At m. 17, the second occurrence of the cantus firmus, opens with F. The wind responds (in the bassoons) by creating a swirling figure centered around F. The bassoons, more or less in the horn range, match the pitch F exactly because

it occurs in their octave within the pitch field. The oboes, in a similar figure to the bassoons but an octave higher, have an F-sharp in their pitch collection instead of an F-natural, creating a minor ninth dissonance with the F in the horns and thus illustrating the inability of the wind to completely conform to the contour of the land.

When the cantus firmus descends into the bass range on measure 38 in the tubas and euphoniums, it has the effect of an arrival, but also begins the use of a wider range, thus creating more possibilities for dissonance with the use of all six octaves of the pitch field. Figure 36 demonstrates how dissonance and consonance throughout the entire movement relate to the use of range. The second column indicates how many notes have changed between the two lowest octaves and the third, fourth and fifth octaves.

Figure 24

Relation of Range to Dissonance/Consonance

Dramatic Goal		Introduction of wind and land				Battle					
Note Range/mm.		1-3	4-6	7-36	37-68	69-71	72-4	75-6	77-86	87-88	89-100
	Pitch Differences										
F♯6-E6	5										
F♯5-E5	4										
F4-E4	2										
F3-E3	1										
F1-E2											

Dramatic Goal		…Battle continued			Negotiation		Re-accumulation	Union				Wind Return
Note Range/mm.		101 107	108 109	109 112	113 116	117-129	130-145	158-167	168-177	178-197	198-202	203-204
	Pitch Differences											
F♯6-E6	5											
F♯5-E5	4											
F4-E4	2											
F3-E3	1											
F1-E2												

With the addition of the F Mixolydian Mode (first two octaves) in the bass and the 6th octave in the flutes, all five potential dissonances come into play in the Battle Section (mm. 69-112). Five modes occur simultaneously: F Mixolydian, F Ionian, F Lydian, F-sharp Phrygian and F-sharp Aeolian. Using figure 23 above, we can find the sections where all five dissonances occur by looking for moments where all five columns are shaded. By using the dissonance incorporated into the six-octave range, I sought to create a polymodal quality that would represent two forces in battle. At m. 69 a strong trombone-driven ornamented version of the cantus firmus in F Mixolydian is met with a response in flutes and oboes in F-sharp Aeolian in mm. 72-74. These three measures contain all six octaves of the pitch field containing the five modes mentioned above. In contrast, when the range is limited, the harmony becomes more consonant. One such example is the harmonized cantus firmus statement (in E-flat Mixolydian) at the end of the work in mm. 198-206. Here, a chorale-like section encompasses the range G1 to B-flat 3 and stays entirely in the Mixolydian mode in E-flat. This range contains no pitch conflicts. Figure 25 is the E-flat Pitch field chart (a transposition of the F pitch field).

Figure 25

Note Differences in E-Flat Pitch Field by Octave

Mode	Note Range	Pitch Collection by Octave						
E Aeolian	E6-D7	E	**F♯**	G	A	B	C	D
E Phrygian	E5-D6	**E**	F	G	A	**B**	C	D
E♭ Lydian	E♭4-D5	E♭	F	G	**A**	B♭	C	D
E♭ Ionian	E♭3-D4	E♭	F	G	A♭	B♭	C	**D**
E♭ Mixolydian	E♭1-D♭	E♭	F	G	A♭	B♭	C	D♭

Departure from F Pitch Field

In mm. 81-116 there is a significant departure from the original F pitch field. Pitch material is derived from transposition and variation of the cantus firmus and other pitch alterations

(outside of the F pitch field) are utilized more freely to increase dissonance as the battle comes to a head. From mm. 117-129, there is a brief passage using a pitch field centered on C and the rest of the work is based on the E-flat pitch field in figure 25 above. Below is a chart detailing pitch fields and central pitches used throughout the work.

Figure 26

Use of Pitch Fields in Mauka

Measures	1-80	81-100	101-112	113-116	117-129
Pitch field	F	variable	variable	variable	C
Description	cantus firmus (c.f)	several transpositions superimposed	fragments of c.f. in various	c.f in oboes and bsns.	new pitch field

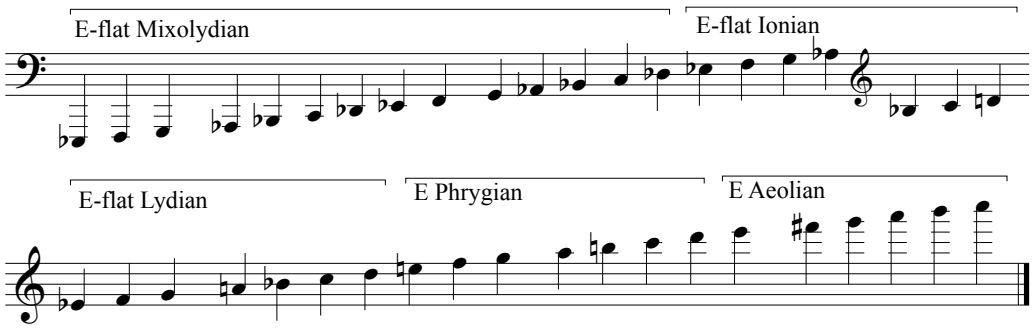
130-145	146-157	158-77	178-187	188-197	198-206
E-flat					
pitch field no alterations	return of c.f. w/ assimilation theme hns.	assimilation theme tpts, then fl., ob. synthetic scale (E-flat F G A B-flat C D E)	assimilation theme, a. sax (E-flat F G A B-flat C D E)	assimilation theme bsn. (D-flat E-flat F G A B-flat C D E)	pitch field - no alterations

E-flat Pitch Field – Union of Land and Wind

The second primary pitch field used in Mauka from mm. 130-206 is simply a transposition (down a whole step) from the F pitch field. As in the F pitch field, the E-flat pitch field is comprised of five modes in E-flat and E (E-flat Mixolydian, E-flat Ionian, E-flat Lydian, E Phrygian and E Aeolian). This is illustrated in figure 27.

Figure 27

E-Flat Pitch Field



The E-flat pitch field comes into use when the wind is re-introduced in mm. 130-145. This re-introduction of the wind is similar to the opening of the piece in which a small gust of wind is depicted by scattered entrances of subdivided flutes and clarinets. In the re-introduction, the cantus firmus is not included. Instead, there is a B-flat pedal in the low brass. The rustling of the wind in the reintroduction is depicted in slightly lower range (low flutes, oboes, clarinets and saxophones) with the interruption of staccato notes in muted trumpets and trombones. The E-flat pitch field is used in a similar way to the opening of the movement in which use of extended range insures pitch variety and a blurring of pitch centricity. This sets up the final section in which some of the dissonant elements of the pitch field are removed to reveal modal material contained in the upper octaves of the field.

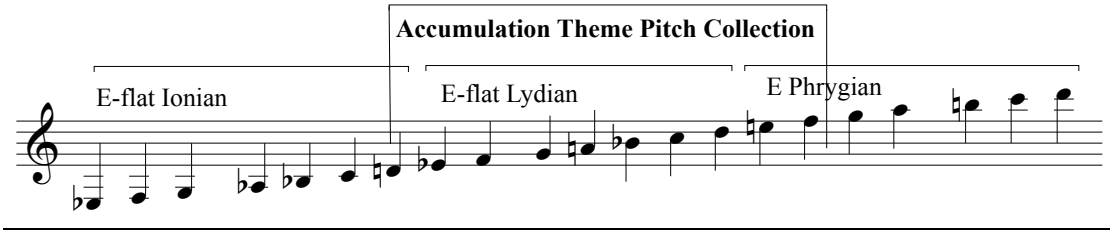
Adaptation of E-flat Pitch Field in Assimilation Theme

In the final section of Mauka, the wind assimilates with the land to form a union symbolized by a theme hereafter labeled the Assimilation Theme. The Assimilation Theme is traded among several instrumental groups in mm. 146-206. The compositional origins of the Assimilation Theme are not complicated. I developed the theme intuitively with the thought of finding a way to bind the cantus firmus with a new melody representing the wind. As I wrote, I intuitively strayed from the E-flat pitch field.

Analysis of Pitch Collection for Assimilation Theme

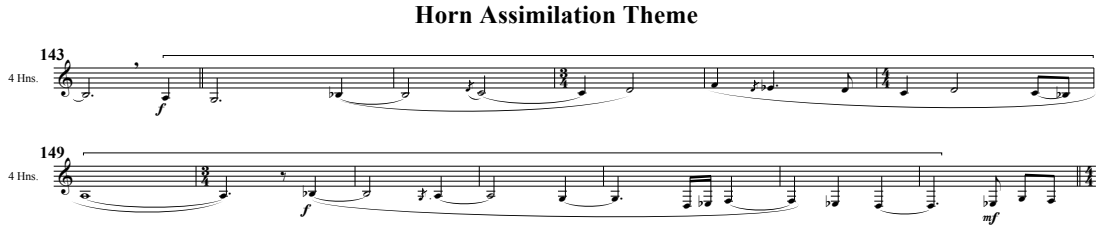
Having been in my ear for several months, the individual modes embedded in the E-flat pitch field began to emerge in the formation of the Accumulation Theme. I did not consciously consider the origins of this theme when I composed it, but it is clear through analysis that the main melodic material of the Accumulation Theme is derived mainly from the fourth octave of the E-flat pitch field. which comprises the E-flat Lydian mode. Three notes from the adjacent lower and upper octaves of the field are also used: D-natural below and E-natural and F above. Figure 28 below shows how the Assimilation Theme pitch collection is derived from the third, fourth and fifth octaves of the E-flat pitch field.

Figure 28



This pitch collection is used in the Assimilation Theme exactly as it appears above as well as being transposed an octave lower and an octave higher to create various other versions of the theme. The Accumulation Theme first occurs in the horns in mm. 146-197 (figure 29).

Figure 29

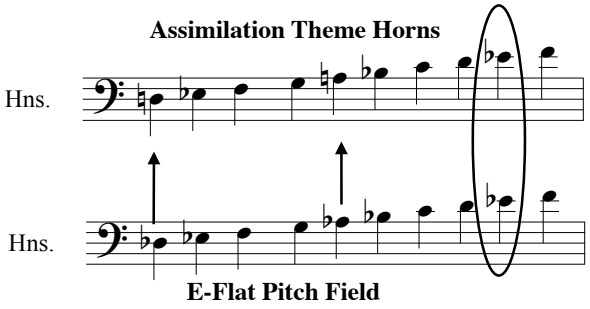


The horn version of the Accumulation Theme transposes the pitch collection an octave lower and substitutes E-flat in the upper octave for E-natural. If the horn theme were to stay within the E-flat pitch field, the given notes would be D-flat, E-flat, F, G, A-flat, B-

flat C, D, E-flat and F. Instead the two pitches of D-flat and A-flat are altered to D-natural and A-natural respectively (figure 30). These alterations create congruence between the Assimilation Theme in the horn register and the accompaniment in the flutes and clarinets that conforms to the E-flat pitch field.

Figure 30

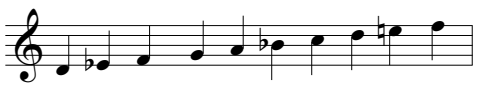
Derivation of Horn Assimilation Theme



When the trumpets pick up the assimilation theme (mm. 158-167) they take over the original register of the Accumulation Theme pitch collection (figure 31 below). The notes also correspond exactly to the original notes of the E-flat pitch field. The horns (and clarinets), now playing an accompanying role, maintain the adjustment from A-flat to A-natural as well as D-flat to D-natural in the lower octave to conform to the pitch collection of the trumpets. Throughout this final section the cantus firmus remains in E-flat Mixolydian, but the polymodal clash is lessened since now there are only two modes being played simultaneously: F Mixolydian in the cantus firmus and F Lydian in melody and accompaniment.

Figure 31

Assimilation Theme Pitch Collection

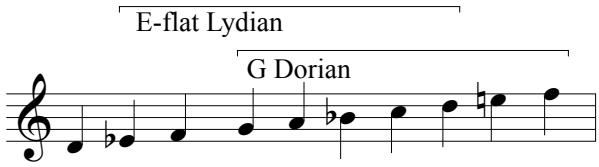


Unlike the horn theme, the trumpet maintains the given E- natural in the upper octave as indicated in figure 31. This pitch collection drawn from the E-flat pitch field has alternatively the sound of the E-flat Lydian mode (using E-flat as the central pitch) or G

Dorian (using G as a central pitch). The melody on its own sounds very much like G Dorian. It begins with G and ends with D, the dominant of G, but the E-flat in the bass (cantus firmus) also gives it an E-flat Lydian quality. Figure 32 below shows how the two modes overlap in the Assimilation Theme pitch collection.

Figure 32

Lydian/Dorian Composition of Assimilation Theme



Summary

There are a total of five variations of the Assimilation Theme. Three of these versions (horns – mm. 146-157, saxophones – mm. 178-187 and bassoons – mm. 188-197) contain the pitch collection established by the horns (figure 30). Two versions (trumpets – mm. 158-167 and flutes/oboes – mm. 168-177) utilize the set (figure 31) derived directly from the E-flat pitch field (and transposed up one octave in the case of the flutes). With only one real pitch difference (D, D-flat) between all five versions of the Assimilation Theme, the theme is the first consistent melodic material of the movement. As its names suggests, the Assimilation Theme (mm. 146-197) creates the bridge that unifies the land and the wind. This is one of the few stable moments in the entire work and illustrates the importance of the moment where the land and wind find a stable union.

Heterophony in the Cantus Firmus

Heterophony is used as a device predominantly in the first 57 measures of Mauka in the first meeting of wind and land section. One instrument or group (usually the horns and /or lower brass) presents the cantus firmus while upper instruments such as bassoons, saxophones, and oboes play their own variation of the cantus firmus at approximately the same time. Unlike most uses of heterophony, in Mauka, instruments outside of the core cantus firmus group play the cantus firmus notes intentionally out of sync, sometimes

before the arrival of the core cantus firmus and sometimes after. In addition, use of the pitch field prevents certain notes from being matched exactly between octaves, creating minor 9^{th} dissonances.

As the wind begins to approach the land, it tries to imitate its shape but its fundamental difference as a force prevents it from matching the land perfectly. Therefore, rhythmically and melodically, the instruments don't match exactly. This ambiguity clarifies itself later in the movement as the wind breaks away to become an oppositional force to the land as in the battle illustrated from mm. 58-114. In the first meeting section (mm. 1-57) the mid-range and upper-range melodic instruments represent the wind as it attempts to imitate the shape of the land. Figure 33 (below) shows the structural pitches of the cantus firmus played in the horns and their relationship to pitch groups in mid and upper-range melodic instruments, representing the wind. The circled instruments all play their own variation of the pitch to which they are tied. This has the effect of blurring the attack. When it is combined with the polymodality created through the use of combined ranges of the pitch field, the cantus firmus is both highlighted and obscured by the swarm of notes that surround it.

Conclusion

The process of writing Mauka could be seen as similar to the physical meeting of forces (land and wind) that the movement represents. If each of the ideas of pitch fields, cantus, firmus and heterophony were taken to their own conclusion, they would have results unrelated to each other. Similarly, if the wind did not encounter the land, there would be no interaction. Instead of the individual realization of each technique, the combination and assimilation of all three is what helps to create the story of Mauka. The use of heterophony and pitch fields enhance the idea that the land and wind are attempting to approach each other but are unable to mitigate their differences. The implementation of cantus firmus provides the structure and physical presence of the land that the wind interacts with as pitch field continues to be a vehicle to represent the increasing conflict of the two. When the Assimilation Theme is introduced in m. 146, all three elements are adapted to create uniformity between land and wind: pitch adjustments to the E-flat pitch

field, variation to the cantus firmus, and abandonment of heterophony for rhythmic and melodic conformity

Figure 33

Heterophony Example

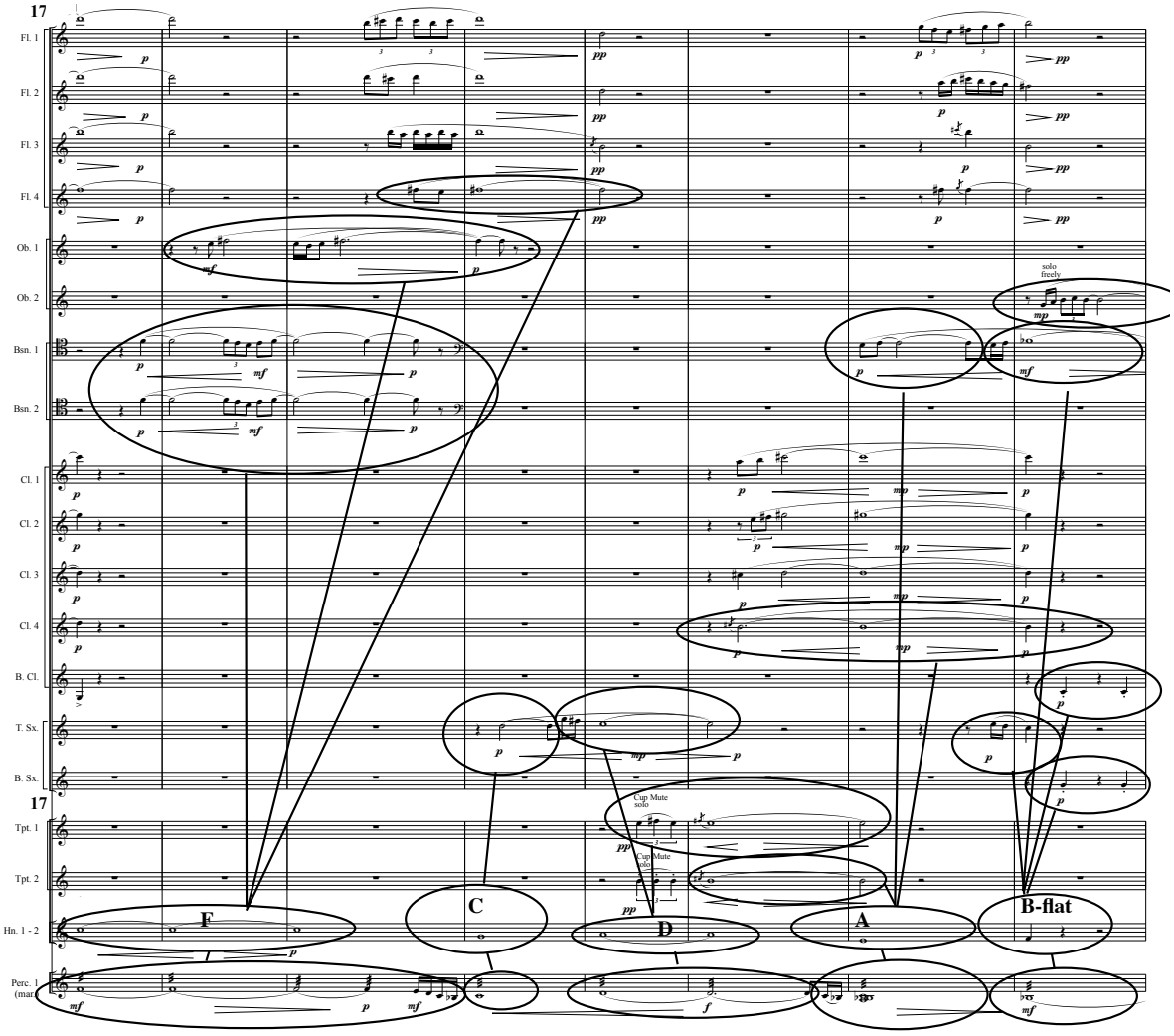
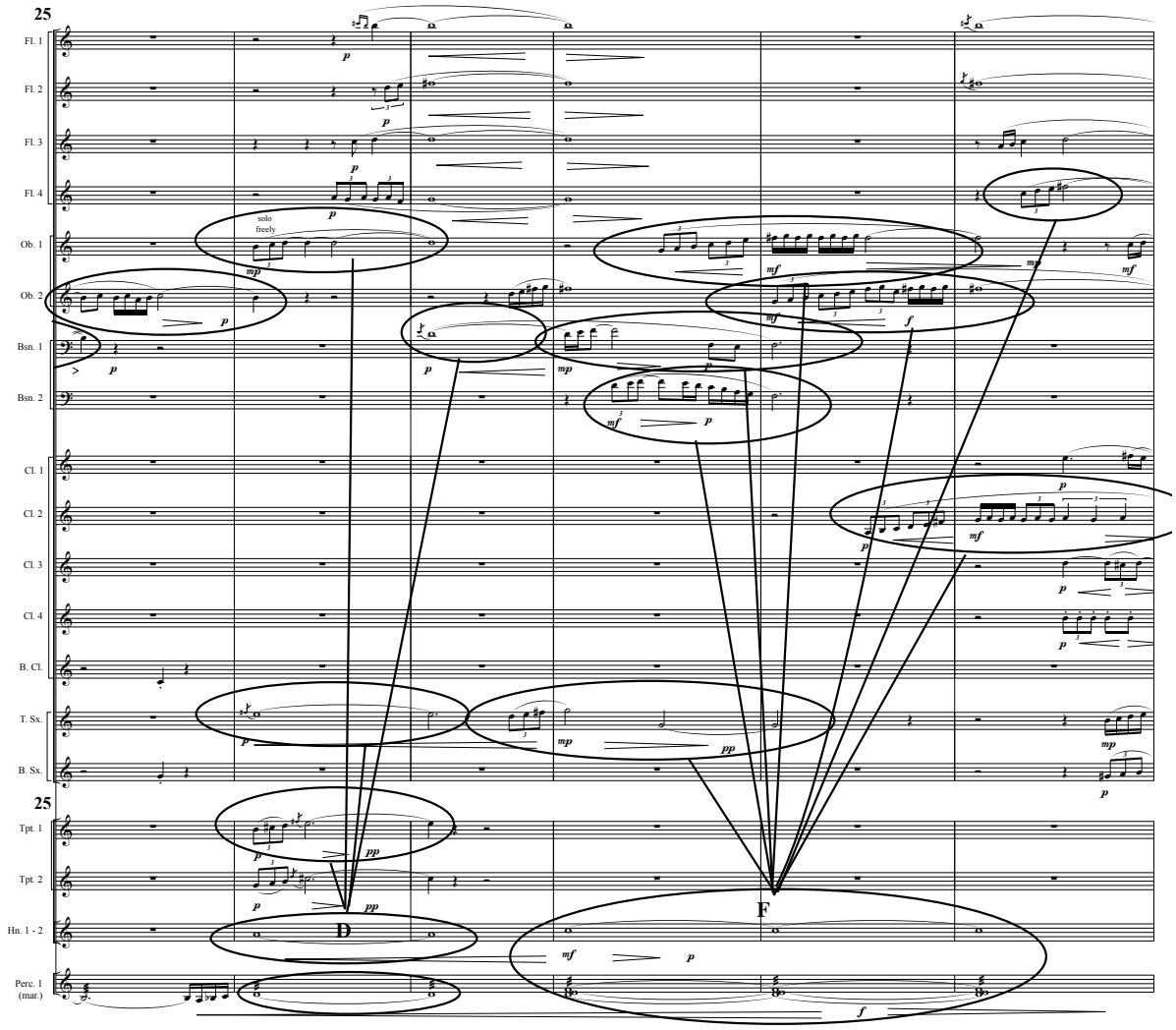


Figure 33 (ctd.)



Chapter 4: Kona Analysis

The third and final movement of *Makani*, entitled Kona*,* describes the movement of the wind as it crosses into the leeward side of O‘ahu and eventually dissipates into the sea. Musically, this is achieved through the use of sonata rondo form, instrumental subgroups within the ensemble, polymeter and development and variation of melodic material. Picking up programmatically where Mauka left off, Kona begins with the wind and the land in perfect union, so the starting point of the movement is stable and becomes more and more unstable as the movement continues.

Adapted Sonata Rondo Form

A Theme

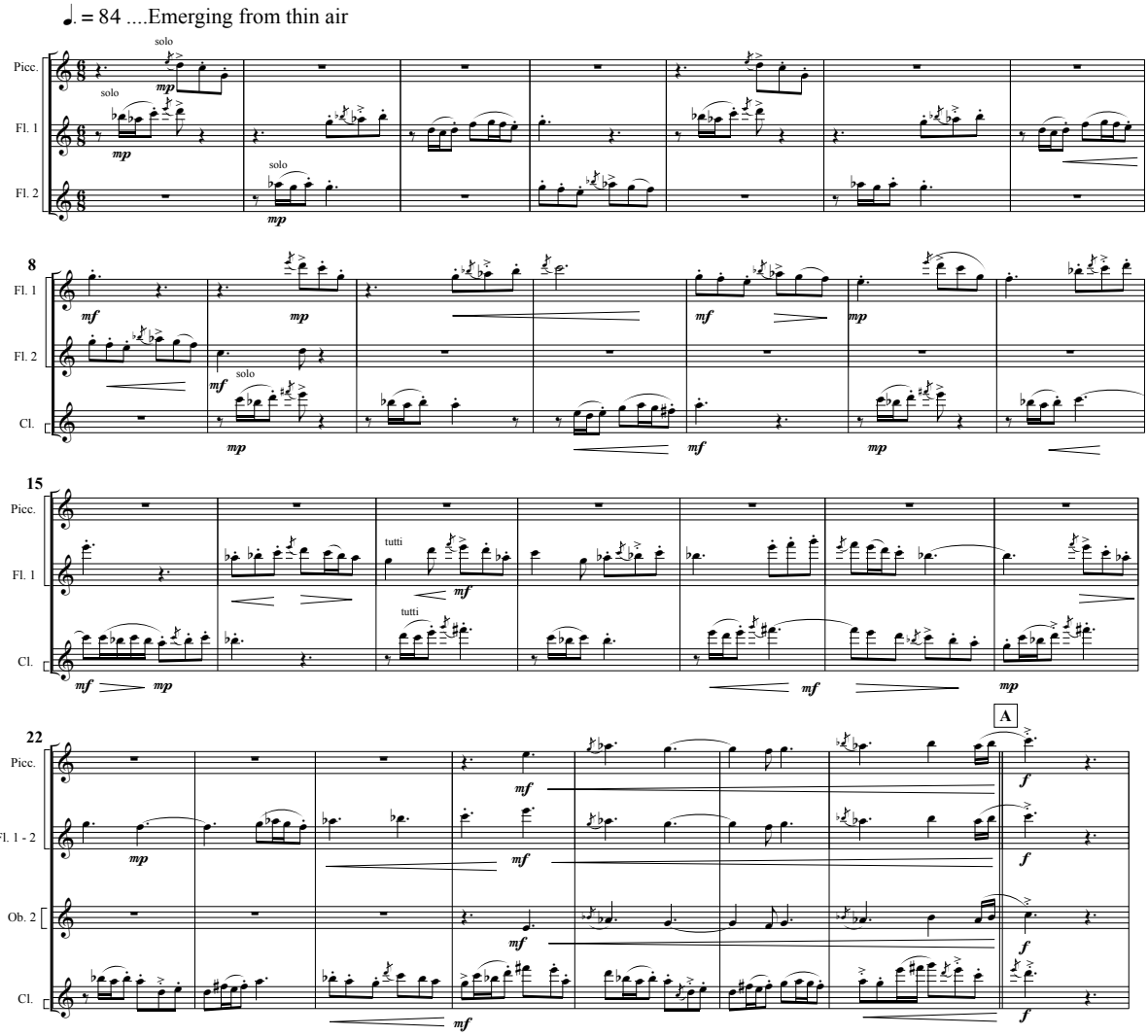
Like a traditional classical rondo theme, Kona’s A Theme is fast and full of energy. It represents the fleeting, exciting and fragile nature of Kona’s wind. In the first four measures, the A Theme alternates between solo flutes 1 and 2 and piccolo, then gains strength by adding oboes and clarinets. The alternation occurs as frequently as every beat and the rapid exchange of instruments is intended to create a sense of ephemerality.

The A Theme functions both as a melody and as an ostinato accompaniment. In mm. 1-14 the A Theme begins as a staccato melody but in m. 14 some of the notes are lengthened to create more legato lines until, in m. 24, all of the notes in the flute and oboe are played legato. At the moments where legato notes are introduced in one instrumental group, the staccato A Theme in its original form continues to be played by another instrumental group. In this way, the complete A Theme occurs simultaneously with the legato A Theme. This can be seen in mm. 24-28 below

where the flute and oboe play the legato A Theme and the clarinets play the staccato A Theme from mm. 24-28. Figure 34 represents the A Theme in its entirety.

Figure 34

A Theme



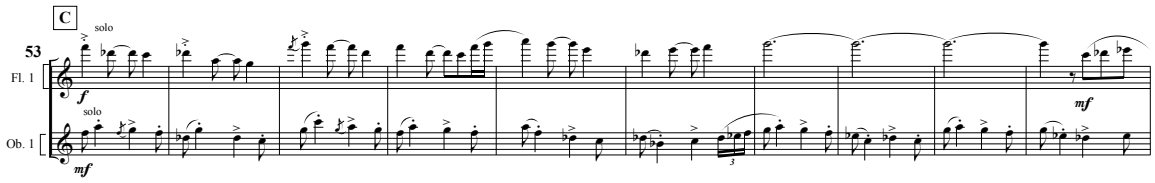
B Theme

The B Theme (mm. 53-92) is intended to depict a calm moment in which the wind dies and everything slows down. It is a legato melody in 3/4 that has an accompanying countermelody in

6/8. The B Theme and its countermelody are presented simultaneously in its first appearance and two repeats (mm. 53-82) and in most of its other occurrences. Figure 35 shows the first example of the B Theme and its countermelody (mm.53-62).

Figure 35

B Theme



As in a rondo, the A Theme alternates with B and C Themes, but instead of always returning as a lively and energetic melody, it loses force and momentum with each repetition. The C Thematic section functions as a development and illustrates a final period of tension in which the land struggles to maintain its shape, while the wind chips away at its structural integrity. In the end, the wind returns in a recapitulation, but as a shadow of the force it once was. A and B Themes continue to fade in the coda until the wind disappears into the sea. The figure below represents the structure of the entire movement analyzed as a sonata rondo.

Figure 36

Analysis of Kona in Rondo Form

	Exposition				Develop ment	Recapitulation				Coda		
Theme/Section	A	B	A	B	C	A	B	A	B	A	B	A
Measures	1-52	54-92	93-122	123-162	163-204	205-226	227-246	247-256	257 266	267-276	277-286	287-313
Pitch Center	C	F	B♭	E♭	Various (A, B, C# E)	A	A	A♭	C	A /C♯	C♯/D	Unstable A♭/A pedals

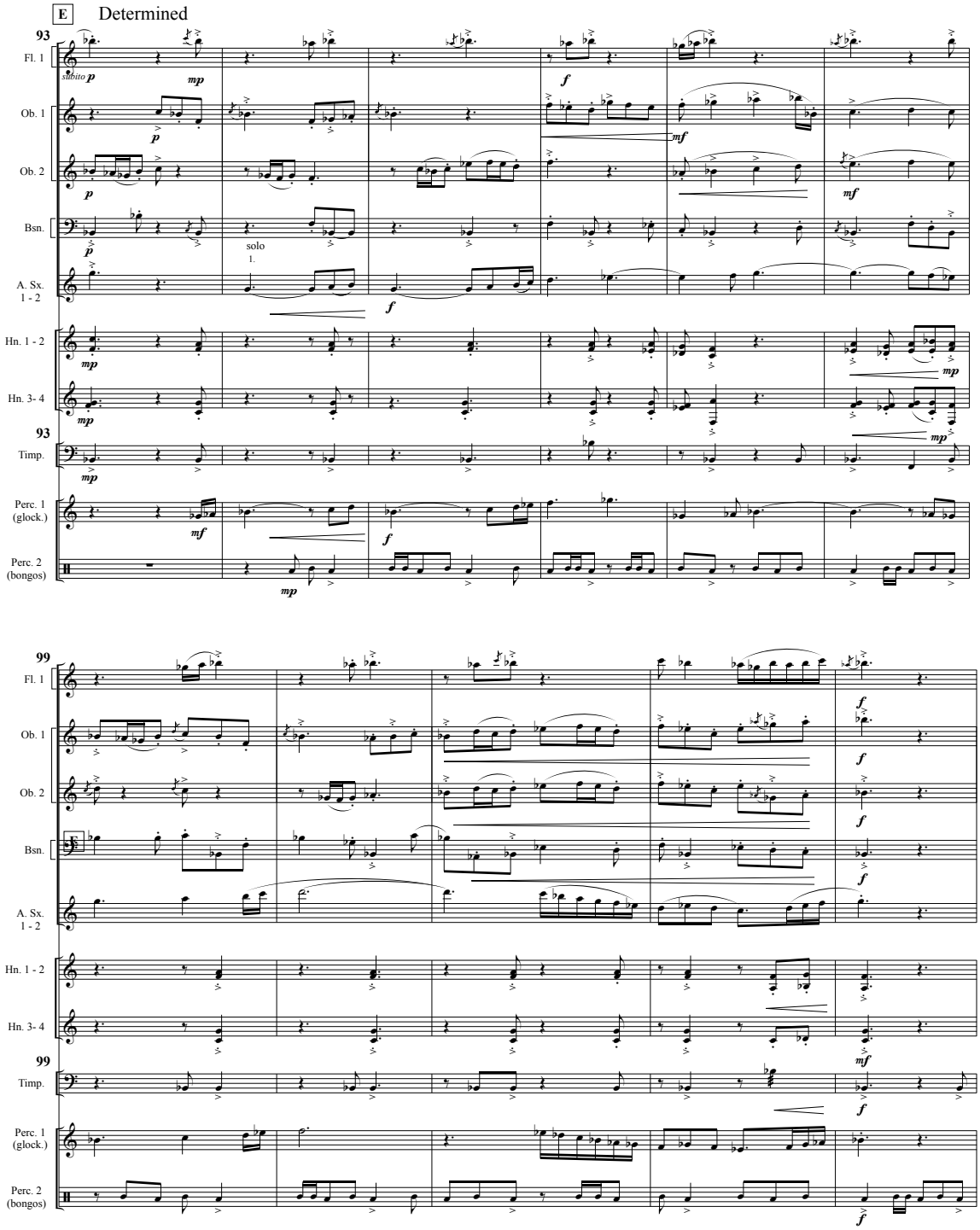
Instrumental Subgroups

In Kona, the wind starts out strong and becomes progressively weaker each time it re-accumulates. The movement uses subgroups within the ensemble to emphasize the reduction of the force and size of the wind as it dissipates. The strongest orchestration of the A Theme occurs at the end of the first A section in mm. 45-52. It represents one of the most powerful moments of wind accumulation in Kona. The preceding section (mm. 29-44), which functions like a concerto for ensemble, highlights three instrumental groups: brass, single reeds and double reeds. It is a varied restatement of the A Theme and illustrates that even when the wind is in full force, it can still break off into smaller gusts at any moment.

The next subgroup (figure 37) is featured when the A Theme returns in mm. 93-103. The orchestration is greatly reduced: only piccolo, flute 1, oboes 1 and 2, bassoon, alto saxophone, horns, timpani, glockenspiel and bongos play here. The smaller group includes the A Theme split between oboes 1 and 2 with a new melody in the alto saxophone. The combination of the reduced orchestration and the transposition of the A theme to the tonal center of B-flat moves the A Theme to a new place, thus reinforcing the idea of the passage and dissipation of the wind.

Figure 37

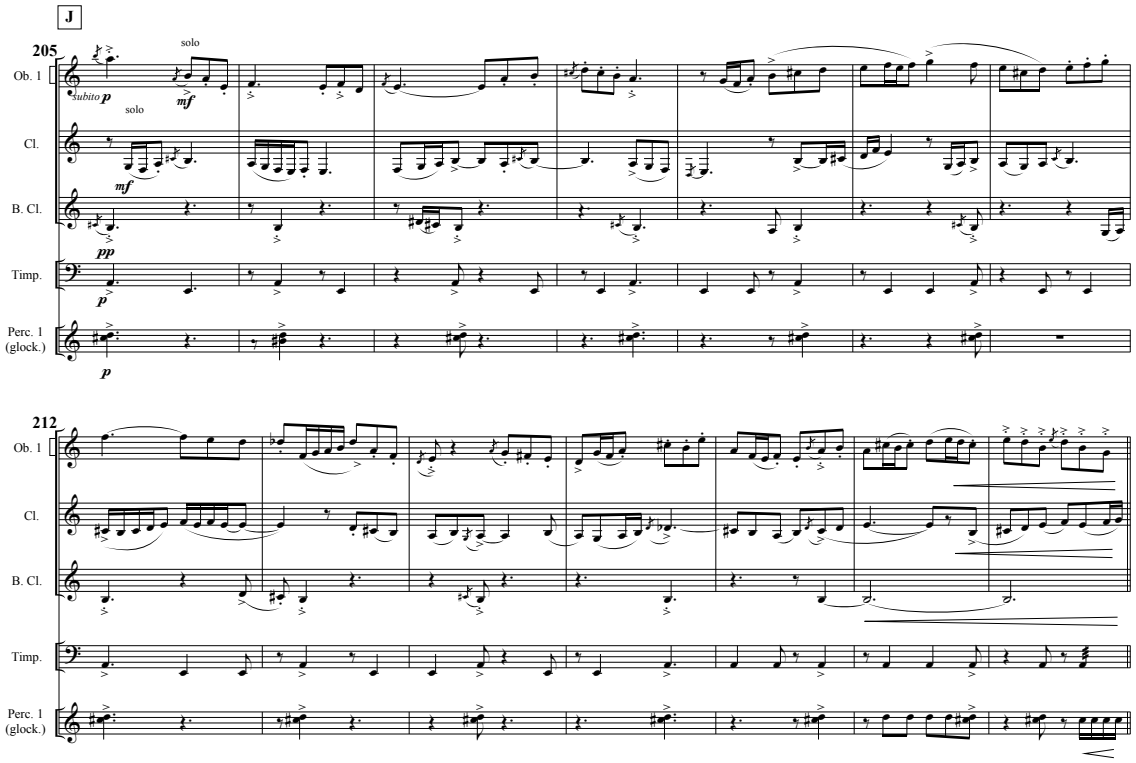
2nd A Theme Instrumental Subgroup



The development section (mm. 163-204) contains some of the densest orchestration in the movement concluding with a powerful tutti moment for the ensemble. This is dramatically contrasted at the recapitulation (mm. 205-218-figure 38) with the smallest instrumental group used up to this point: oboe, clarinet, bass clarinet, timpani and glockenspiel. Here, the A Theme is a melody that manifests in a call-and-answer contrapuntal variation between the clarinet in its chalumeau register and the oboe in the lower octave of its register. The lower range combined with variation is meant to give the effect of the wind wandering away from the fleeting yet precise nature of its origins.

Figure 38

A Theme Instrumental Subgroup in Recapitulation



In mm. 294- 304 several subgroups overlap and intertwine to represent the fractioning and dissipation of the wind and the breaking apart of the land. Bassoons and oboes open just after the second beat of m. 294 with a version of the staccato A Theme that is motivically related to the original, but now takes new twists and turns. Clarinets comment (after the second beat of m. 297) while the piccolo (m. 297) wanders upward with the legato version of the A Theme centered around D-flat rather than the A-flat of the bassoons and oboes. Trumpets and flutes in twos each make their own scattered commentary as the lower brass plays an unmetered staccato B-flat pedal accompaniment (mm. 294-304). This section represents the final separation of the core accompaniment of the land with the now completely disparate elements of wind. The use of pairs or solo instruments in this passage each embodies a part of the wind that breaks off and eventually disappears.

Polymeter

Polymeter is the primary device used to support the narrative of the rift between land and wind that leads to the eventual dissipation of the wind. It is a technique that occurred to me later in the compositional process, when the structure of the movement had basically been established. I was not satisfied with the musical representation of the effect of dissipation and it occurred to me that polymeter could be a good way of representing the shifting of the land and breaking apart of the wind. I made some tentative musical experiments that were successful so I decided to build polymeter into the structure of the movement.

Similar to the use of cantus firmus in Mauka, varied polymeters are used as an underlying structure for this movement. The lengths of the meters increase as the movement progresses to

signify the increasing rift between the land and the wind. The first major use of polymeter superimposes 6/8 over 5/8 in m. 83-172, and the meter in the accompaniment (land) increases to 7/8 in m. 205. At m. 247, the meter of the accompaniment changes to 5/4 and in mm. 277-313, there is no discernible meter in the melody or the accompaniment. Instead, the meter of the accompaniment is irregular, symbolizing a complete rift between the wind and the land. Figure 39 tracks the use of polymeter through the entire movement.

Figure 39

Polymeter in Kona

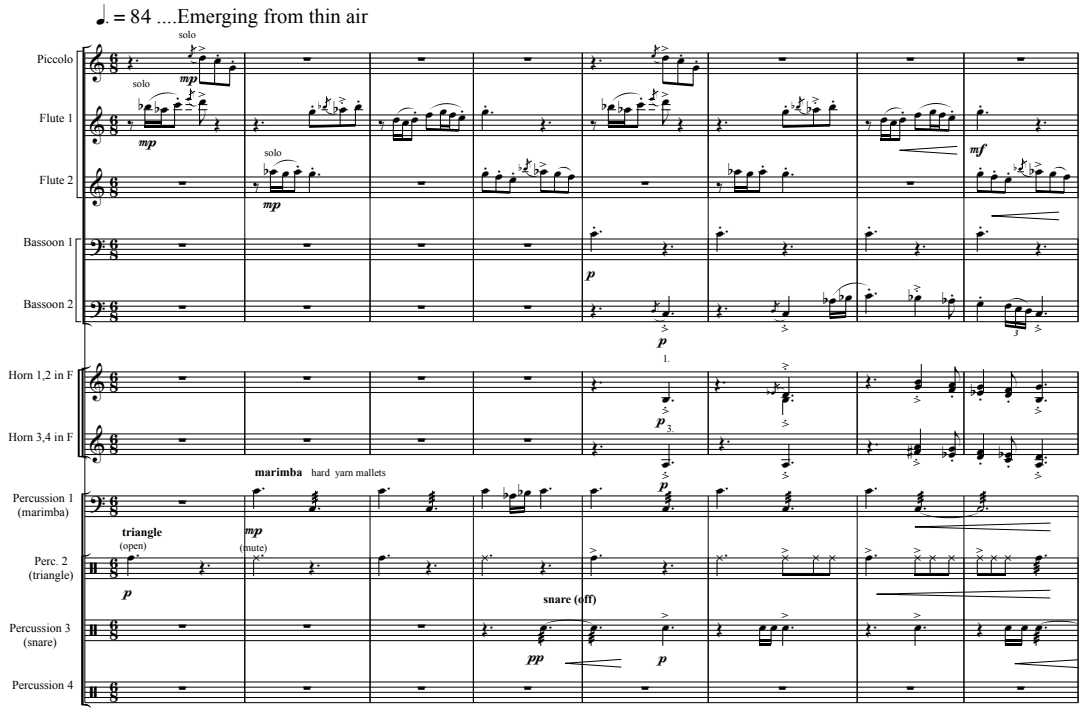
Measures	1-44	45-52	53-82	83- 172	163-204	205-246	247-276	277-313
Meter in Wind	6/8	6/8	3/4	6/8	Variable	12/8	12/8	Variable
Meter in Land	6/8	3/4	6/8	5/8	Variable	7/8	5/4	Variable

6/8 and 3/4 Meters in the Opening A Section

As in the second movement, Kona has two variable instrumental groups that represent the wind and the land. In the opening A section (mm. 1-52) the wind is represented in the melody of the A Theme (piccolo, flutes 1 and 2) and the land is represented in the accompaniment (bassoons, horns and percussion). Figure 36 below shows the first eight measures of the A Theme in its full orchestration.

Figure 40

Theme A Meter



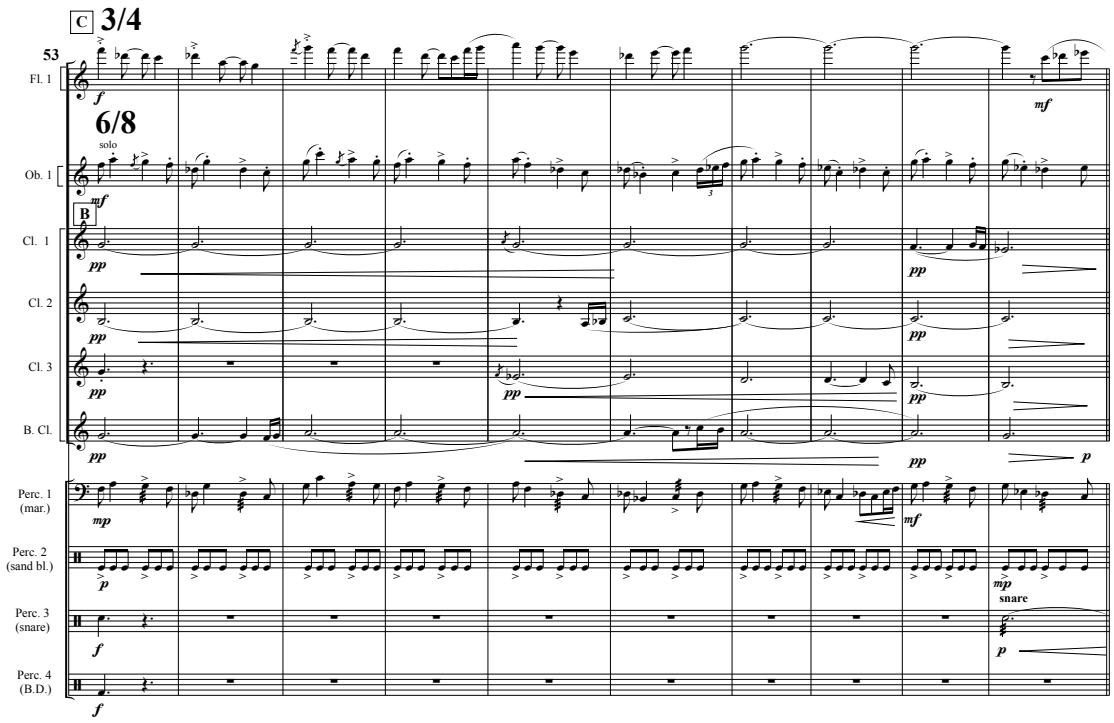
The land and wind begin the Kona movement in a union that is represented in the relationship between the melody and accompaniment in the first presentation of Theme A (mm. 1-28) and its variation in subgroups in mm. 29-44. Both melody and accompaniment lie solidly in 6/8 with emphasis on the first and second beats. As the movement progresses, the meter of the accompaniment begins to shift so the wind and land are increasingly at odds. The first shift of meters occurs in mm. 45-52. Theme A remains in 6/8 as in its first statement but the meter of the accompaniment shifts to 3/4. This previews another shift that happens later in the B section.

3/4 and 5/8 Meters in Opening B Section

In mm. 53-82, the B Theme (and its repetitions) picks up the 3/4 meter while the B countermelody (oboe, marimba) and the accompaniment (clarinets and sand blocks) lie in 12/8. Figure 38 illustrates the first appearance of the B Theme

Figure 41

Theme B Meter



M. 83 ushers in a more dramatic shift where the 3/4 B melody is superimposed over 5/8 in the land accompaniment (figure 39 below). This creates a rhythmic counterpoint in which the accents of the 5/8 accompaniment compete with the 12/8 and 3/4 accents of the piccolos, flutes and oboes. The figure below shows where the bar lines would fall in the land accompaniment if the accompanying instruments were notated in 5/8.

Figure 42

3/4 over 5/8 in B Theme

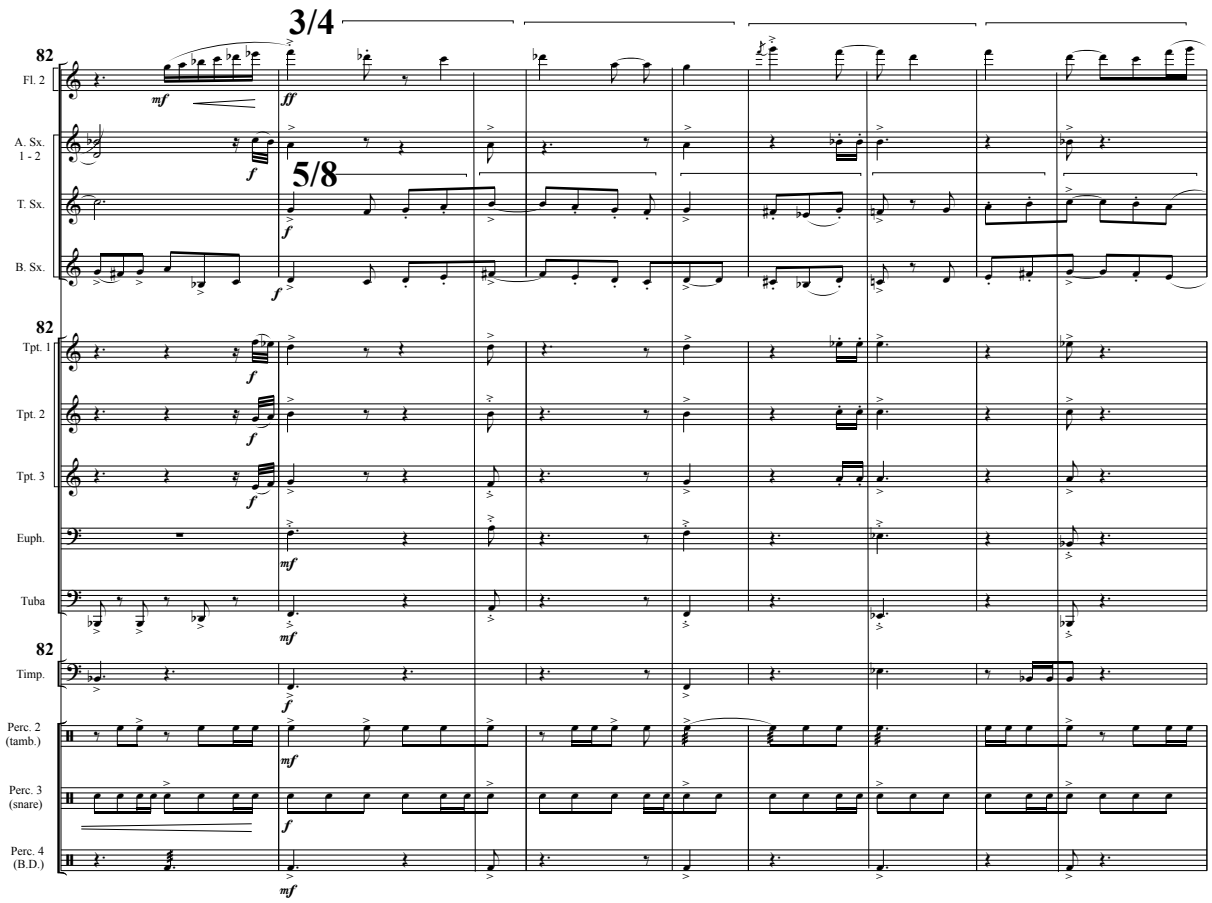
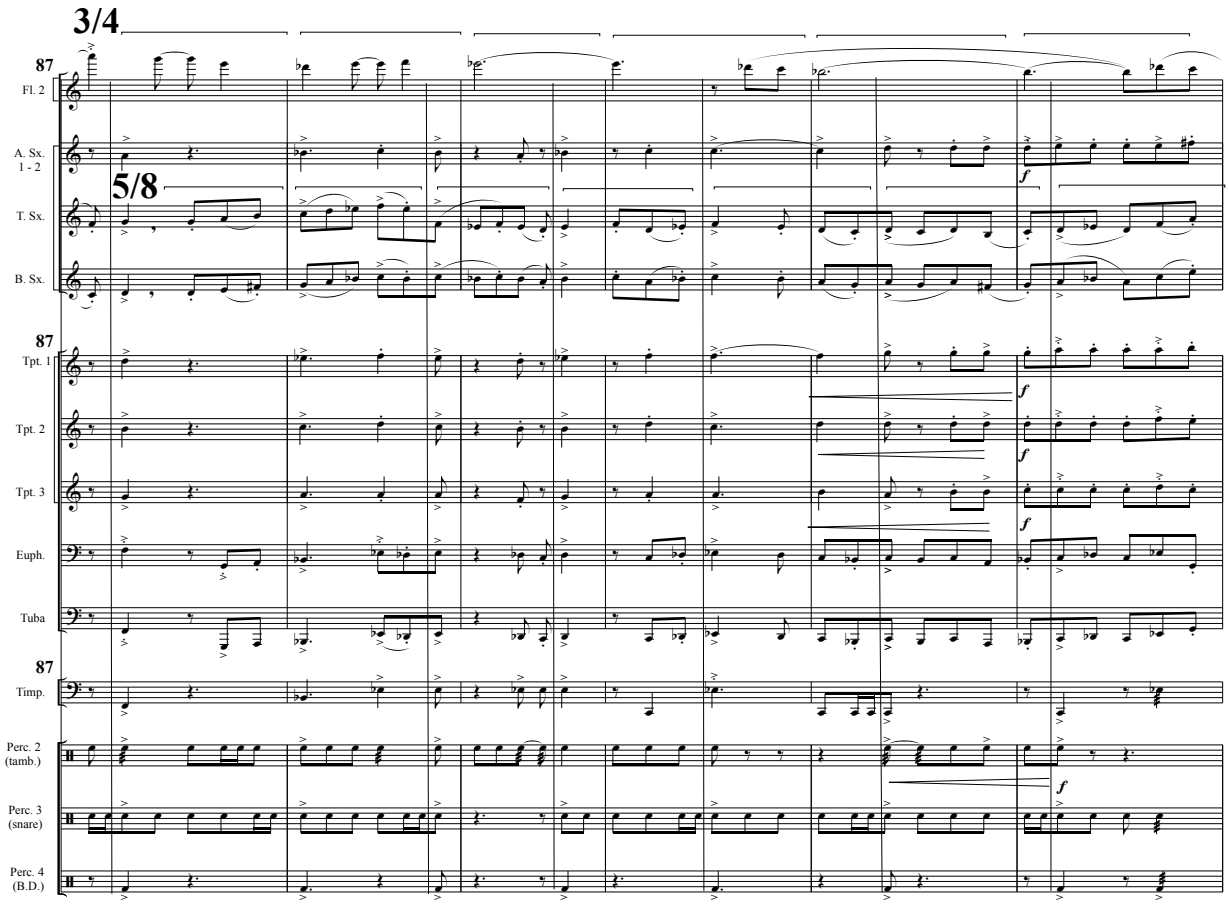


Figure 42 ctd.



The 5/8 meter remains constant in the accompaniment until the beginning of the development at m. 163. The 5/8 section (mm. 83-163) includes the first presentation of the B Theme (as previously mentioned) and also variations of the A and B Themes.

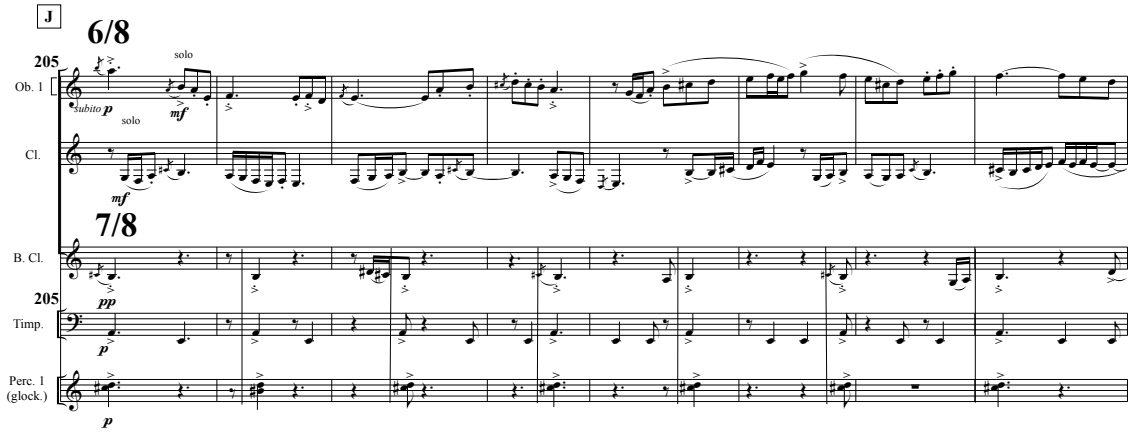
7/8 in Recapitulation

The recapitulation, previously mentioned as an example of reduced instrumental ensemble in figure 38, is also a good example of polymeter. The return of the A Theme in the recapitulation is further dramatized by the use of polymeter. The function of this section as a recapitulation and return to the A Theme is still valid within the rondo structure. Three elements emphasize this arrival: the relative stability of the 7/8 meter, arrival at a clear tonal center (A-natural) and a return to A Theme material. The sense of arrival is there, but it is mitigated by the elements

mentioned in the instrumental subgroup section: lower range, variation of theme and very small instrumental group.

Figure 43

6/8 over 7/8 in Recapitulation



Conclusion

The idea of musically representing a slow dissipation of wind over the course of a movement was the most challenging of *Makani*'s three ideas (accumulation, assimilation, dissipation) for me to execute. In the end, several techniques were combined to create the feeling of deconstruction and dissipation. Polymeter, combined with instrumental subgroups, helps to reinforce the idea of the deconstruction and dissipation of the wind. When the 5/8 accompaniment is added to Theme A at m. 92, the theme takes on a completely different character than when it is presented in the opening of the piece entirely in 12/8. Accents that once enhanced their melodic content now contradict it and seem to pull it apart. Dramatic reductions of the size of the ensemble, combined with melodic variation, present the wind material in a completely different light and add to the narrative of the gradual and complete disappearance of the wind that occurs of the end of the movement and sonata rondo form helps to provide a basis for a structure that characterizes the movement of the wind.

Chapter 5: Conclusions

In this document, I have examined compositional techniques and attempted to break down the compositional processes and their results in *Makani's* three movements: I. Ko'olau, II. Mauka and III. Kona. Having completed the composition, I would like to illuminate some of the works that influenced its creation and discuss my goals for the piece and its place in the wind ensemble repertoire.

Works Influential to the Creation of Makani

Several works played an influential part in the creation of the three movements of *Makani*. I looked at compositions from several composers including Scott Lindroth, Frank Ticheli, Michael Colgrass, Michael Daugherty, Philip Glass, Johannes Ockeghem, Oliver Knussen, Igor Stravinsky and Thomas Adès.

Wind Ensemble Works

Two aspects of *Blue Shades*, by Frank Ticheli, captured my interest: economy of material and effectiveness of writing for different levels of wind ensembles. I was impressed by the conceptual economy of the work. It delivers the promise of the title with the subtle and increasing shading of blue notes (notes derived from the chromatic blues scale) throughout the work and builds it into a convincing and compelling structure that is interesting and easy to follow at the same time. Ticheli's program notes offer insights into the origins of the music, but make no attempt to create any kind of narrative. Clearly, he does not consider this to be program music but the idea of having a single concept that governed the entire work was important to me and inspired the reduction of my core programmatic idea to the three concepts of accumulation, assimilation and dissipation. Frank Ticheli is also among a group of composers that have developed great skill in navigating the various skill levels of wind ensemble by writing works that lie in categories of skill from one to six. *Blue Shades* is classified as Level Five (playable by most college ensembles and some high school) and is successful in striking a balance between performance ability level and musical innovation.

Scott Lindroth's *Spin Cycle* is another example of a work that highlights a very small amount of material in a very dynamic, exciting and varied way. Similar to *Blue Shades*, it is based on a singular concept: spinning. Two main ideas provide the majority of the material for the piece: the spin idea found in the first measure in the flutes and saxophones and the fanfare-like interruption in the oboes and muted trumpets from mm. 3-4. This is all the material that Lindroth needs and he sustains interest through a vast variety of orchestrational permutations and variations. Many of these guided orchestrational choices in the three movements of *Makani*: flute in unison with soprano saxophone, oboe alternating with trumpet on the same line, alto sax in unison with horns. Orchestration in *Spin Cycle* is very efficient and effective in Spin Cycle; an attribute I sought to recreate in my orchestration of *Makani*.

Michael Daugherty's *Niagara Falls* has a similar economy of material to *Spin Cycle*. A short, somewhat tragic melody in the flutes from mm. 2-3 provides the melodic basis for the entire work. It alternates with a bluesy countermelody that develops into its own section, then returns to alternate with the core melodic material of the main theme. In *Niagara Falls*, I was intrigued by the way Daugherty alternates tutti passages with intimate solo passages that are usually just one or two measures long. The juxtaposition is very powerful and dramatic and I found that each time he features these smaller groups, it gives greater impact to the moments when the entire ensemble is used. This inspired my own orchestration of the first and third movements of *Makani*.

Non-Wind Ensemble Works

A number of works outside of the wind ensemble repertoire influenced the use of compositional techniques in *Makani*. In the following section, I will describe how various works influenced each of the movements.

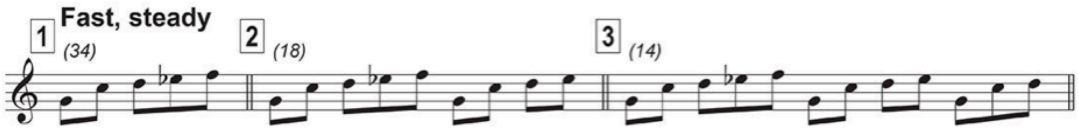
Ko'olau

As discussed, Ko'olau is very much influenced by the idea of the process of accumulation and Philip Glass's *Two Pages* was influential as a model for the construction of Theme 4, the main melody in the A section of Ko'olau. It was constructed

by repeating motives and adding a note with each repetition, a process very similar to that of Philip Glass's *Two Pages*. Glass's work differs in execution but the process is essentially the same. In *Two Pages*, the opening motive is repeated several times before notes are added. The resulting effect of accumulation is similar (figure 67).

Figure 44

Philip Glass, Two Pages



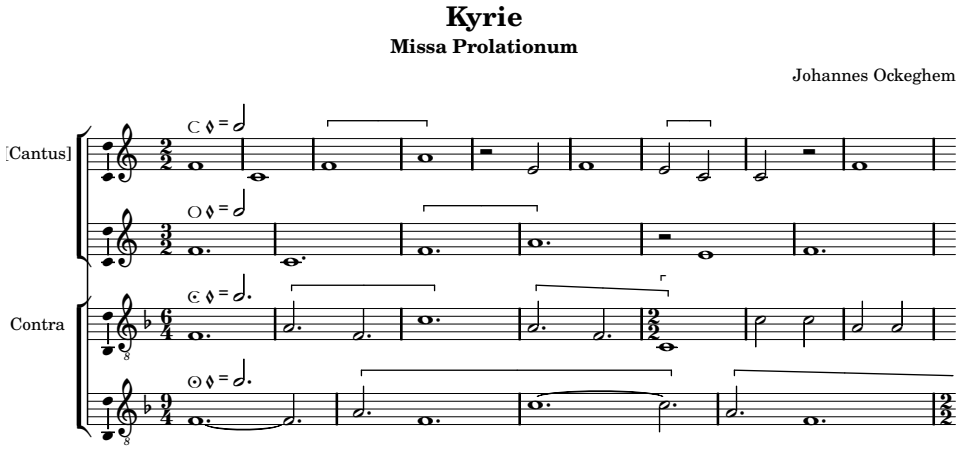
The major difference between the use of Theme 4 in Ko'olau and the melody of *Two Pages* is in the adherence to process. In *Two Pages*, the process itself creates the melody and the entire work, whereas Ko'olau uses the process as a means of constructing only the Theme 4 melody and not the movement itself. As outlined in Chapter Two, the process of composing Theme 4 through addition is amended in several ways with reversals of notes, repetition of two-note sequences and omission of notes in motivic repetition.

Mauka

In Chapter 3, I explained how cantus firmus was used as a device throughout Mauka. The inspiration for the use of cantus firmus was derived both from its origins in the medieval compositions of Johannes Ockeghem and in the modern use of cantus firmus in Oliver Knussen's *Two Organa*. The opening bars of Ockeghem's *Missa Prolationum* give a clear example of prolation canon in the upper two voices of the opening. Here the upper voice (cantus firmus) in whole notes is multiplied by a factor of 1 ½ to create the second voice where the first note value is a dotted whole note. In Mauka, I used the idea of prolation canon in a climactic moment of the piece but it is more pervasive as a structural element to create several different length versions of the cantus firmus.

Figure 45

Johannes Ockeghem – *Missa Prolationum*, Kyrie



Oliver Knussen's *Two Organa* is a modern take on organum that still employs many of Ockeghem's medieval techniques such as prolation and rhythmic modes. As a model, I was primarily interested in Knussen's use of cantus firmus in the first movement of *Two Organa*, *Notre Dame des Jouets*. The first statement of the subject is in a shorter prolated version of the cantus firmus followed by a longer version. I found this sequence to be very effective in alerting the listener to the cantus firmus as a thematic element so it is more easily perceivable in subsequent longer versions as a bass line. I employed this technique in Mauka because I wanted the land (cantus firmus) to be readily heard as a musical theme interacting with the upper notes of the wind register.

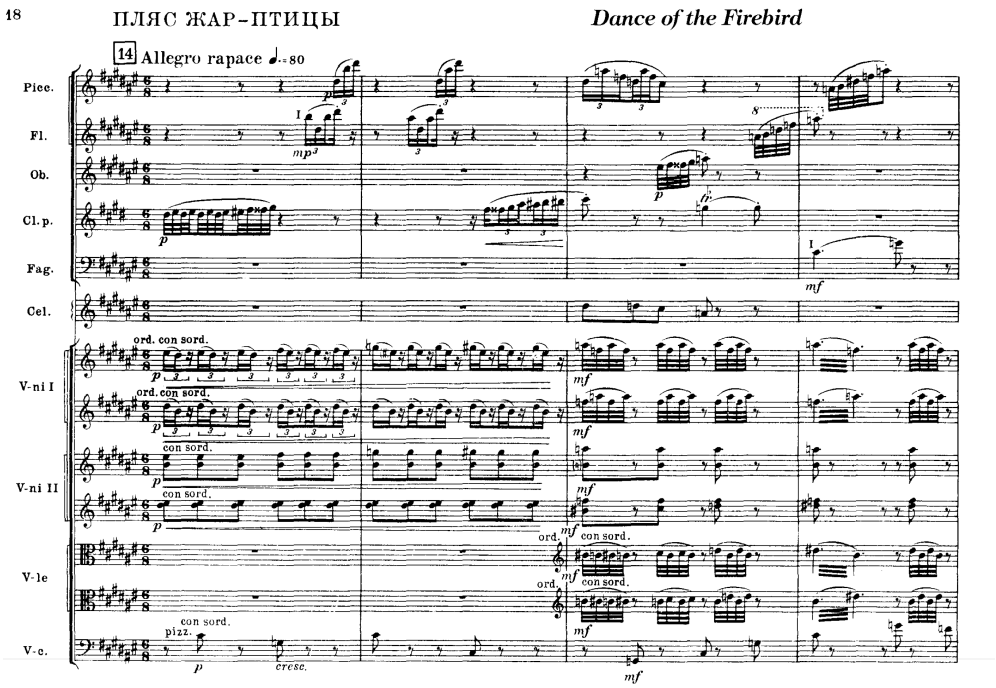
Kona

Kona was influenced by the orchestration of Stravinsky's *Firebird*. Figure 69 shows the opening measure of *Dance of the Firebird*. I was inspired by the way the D clarinet, flute and piccolo overlapped. Clearly, here Stravinsky chose the piccolo so the extended range (up to D7) would be a softer, quieter texture. The transfer from flute to piccolo happens at an area where the flutes would start to become unavoidably piercing (D6). Similarly, Stravinsky chooses the D Clarinet, a higher range clarinet, so that pitches that would normally be piercing on a B-flat clarinet have a softer texture. This is the effect that I

desired in the opening of Kona. When the A Theme is transferred from the first flute to the piccolo and back to the second flute, it should have the impression of ephemerality.

Figure 46

Stravinsky – Dance of the Firebird from *Firebird*



In chapter four, I outlined how rondo was used to create a loose structure for Kona. In my pre-compositional research, I studied Thomas Adès's violin concerto, *Concentric Paths*. The third movement, Rounds, reveals. Adès's interesting interpretation of rondo form. The theme evolves and changes with each repetition and motives within the rondo theme are developed to create B sections that alternate with the rondo theme. Like a traditional rondo, the final restatement of the theme returns to its opening character but there is an illusion of transformation because we have heard the theme change throughout the piece. This is close to the effect I wanted to achieve in Kona, the main difference being in the recapitulation. Adès's Rounds movement has a definitive recapitulation in which the rondo theme is clearly stated in its original form. In Kona, my goal was to end with a sense of a complete disappearance of the A Theme so there is no definitive statement of the theme in the final measures. Instead, thematic material is fragmented, altered in pitch

material and placed over an unstable accompaniment that is more oppositional than supportive.

Relation of Makani to Program Music Repertoire

Reflections on Program Music – Process and Result

When it comes to discussing *Makani* as a programmatic work, it is important to distinguish the difference between process and result. The use of a program or literary narrative has been an important part of my compositional process from the inception of the piece to its completion and revision. However, a clear and consistent narrative for the listener is not the desired result. Although, I will offer a narrative interpretation of the piece in the program notes, I consider it to be a resource only and not a suggestion of a singular interpretation of the work. Instead, my goal for *Makani* is that it could stand on its own, with or without the aid of prose.

Programmatic Wind Ensemble Works

In the use of the term program music, I would make a distinction between works that intentionally take on physical characteristics of the subject they are describing and works that present an abstract musical reinterpretation of the subject. *Arctic Dreams* for wind ensemble, by Michael Colgrass is a work that would fall in the former category. The seven movements have evocative titles such as "Inuit Landscape," "Throat Singing with Laughter" and "Polar Night." The second movement, Inuit Landscape, clearly references techniques of Inuit traditional music (throat-singing and chanting) and therefore is physically connected to the given title. There is no need for program notes when listening to this piece as the physical nature of the music, along with the evocative titles, so clearly portrays its intended subject. By comparison, *Makani* would fall in the second category of abstract representation in which there is less of a physical correlation to its program. It does not include physical remnants or onomatopoeic representations of wind, but rather employs the abstracted ideas of accumulation, assimilation and dissipation to generate techniques and create structure, motives and melodies.

Similar to *Makani*, Michael Daugherty's *Niagara Falls*, mentioned previously in the wind ensemble works section, has a looser relationship to its intended subject. In this work, we perceive the beauty and majesty of the falls, but there is no discernable (to my ears) physical correlation to the rushing water of the falls.

Conclusion

Future of Makani for Wind Ensemble

My original intention for *Makani* was for the work to be performed by a college-level wind ensemble. Being aware that the wind ensemble is the most common and popular ensemble in many universities, composing for this group seemed to give the work its best chance of being performed. My intention was to write a piece that would be accessible enough for most wind ensembles to play but also interesting enough for them to want to play it. Since this is my first work for wind ensemble and it has not been performed yet, I cannot say if I have achieved this goal. Some decisions that I made in service of the music might make it more difficult to play. When I decided to incorporate the use of polymeter in Kona, I considered the risk that I was taking of rendering the piece unplayable for the average ensemble, but in the end I decided that I could not sacrifice the music for a problem that might not exist. I attempted to present the score as precisely and clearly as possible, and when it is performed I will learn from that experience and adapt accordingly. My goal is for *Makani* to be one of many works for wind ensemble in which I continue to refine my skill at writing works for all levels of high school and college wind ensembles.

Composition Process

The composition of each movement of *Makani* begins with a process. For Ko'olau it is accumulation, for Mauka it is dissipation and for Kona it is assimilation. In Ko'olau, accumulation translates to a technique to create motives, repeat them and form them into themes. Themes then accumulate to form sections that amass through orchestral accumulation. Mauka tells the story of the assimilation of wind and land. Heterophony creates the buzz of the wind and land meeting for the first time, and later polymodality

illustrates the struggle between the two. In the end, the cantus firmus (land) remains firm in the bass, while the wind sails above it, complementing its contour with a more consonant version of the polymodal pitch field. Finally, Kona brings the wind home to its final resting place, dissipating into the sea. Motives dissipate within themselves through orchestration, seemingly become stronger only to be broken apart by the crushing, contrary rhythm of the land in metric opposition to the wind. The wind travels and tries to re-accumulate, but becomes increasing difficult to perceive as it dissipates into smaller and smaller subgroups of the ensemble that eventually disappear.

The compositional journey of *Makani* has been lengthy and rewarding, a constant cycle of writing, evaluating and rewriting. Through it, I have adapted my compositional process, developed new ideas and thoughts about compositional techniques and hopefully, improved my relationship with the intricacies of the wind ensemble. Composition, for me, will always be a process, and not an easy one, but I hope that, through this struggle, music can be transformed from something that exists entirely in my imagination, to a tangible work that represents my best self.

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MAKANI

a three-movement work for wind ensemble

Matthew Mike Cole

2019

Instrumentation

4 Flutes (4th doubling as piccolo)*
- Mvmt. 1 - Picc. (1) Fl. 1 (2) Fl. 2 (1)
- Mvmt. 2 - Fl. 1 (1) Fl. 2 (1) Fl. 3 (1) Fl. 4 (1)
- Mvmt. 3 – Picc. (1) Fl. 1 (2) Fl. 2 (1)

2 Oboes
2 Bassoons
4 Clarinets in B-flat *
- Mvmt. 1. Cl. 1 (2) Cl. 2 (1) Cl. 3 (1)
- Mvmt. 2. Cl. 1 (1) Cl. 2 (1) Cl. 3 (1) Cl. 4 (1)
- Mvmt. 3. Cl. 1 (2) Cl. 2 (1) Cl. 3 (1)

Bass Clarinet in B-flat
2 Alto Saxophones in E-flat
1 Tenor Saxophone in B-Flat
1 Baritone Saxophone in E-flat
3 Trumpets in B-flat
4 Horns in F
2 Trombones
1 Bass Trombone
1 Euphonium
1 Tuba

Percussion
Timpani (5)
Percussion 1
- Marimba
- Glockenspiel

Percussion 2
- Cabasa
- Tambourine (with membrane)
- Crash Cymbals
- Claves
- Triangle
- Ride Cymbal
- Suspended Cymbal
- Sand Blocks
- Maraca
- Bongos
- Egg Shaker
- Wood Blocks (2)

Percussion 3
- Snare Drum
- Crotales
- Mounted Cowbell
- Egg Shaker
- Cabasa
- Claves
- Triangle
- Ride Cymbal

Percussion 4
- Bass Drum
- Claves
- Cabasa
- Tambourine (mounted-can be headless)
- Maraca

Program Note

Makani tells the story of the wind as it traverses the island of O'ahu. It is formed in the turbulent sea as electric gusts and torrents form into powerful winds and even gales that travel across the island toward the land, changing and conforming to its shape until finally, the two elements of wind and earth are united. The union does not last for long. The restless wind begins to stray from the land, rifts begin to form and the two no longer function together as a whole. The wind drifts from the shifting land until it eventually dissipates into the sea. Each of the movements of *Makani* (I. Ko'olau, II. Mauk*a*, III. Kona) describes a different part of this journey. Ko'olau portrays the origin of the wind and how it becomes a force through the accumulation of disparate parts. Mauka describes the meeting of the seemingly unchangeable land and intruding wind that eventually concludes with a temporary union of the two. *Kona* illustrates the dying of the wind and its dissipation into the sea on the leeward coast.

* The complete performance of the three movements of Makani requires 4 flutes and 4 clarinets. However, if the first and/or third movements are separated, only 3 flutes and 3 clarinets are required (one instrument per part).

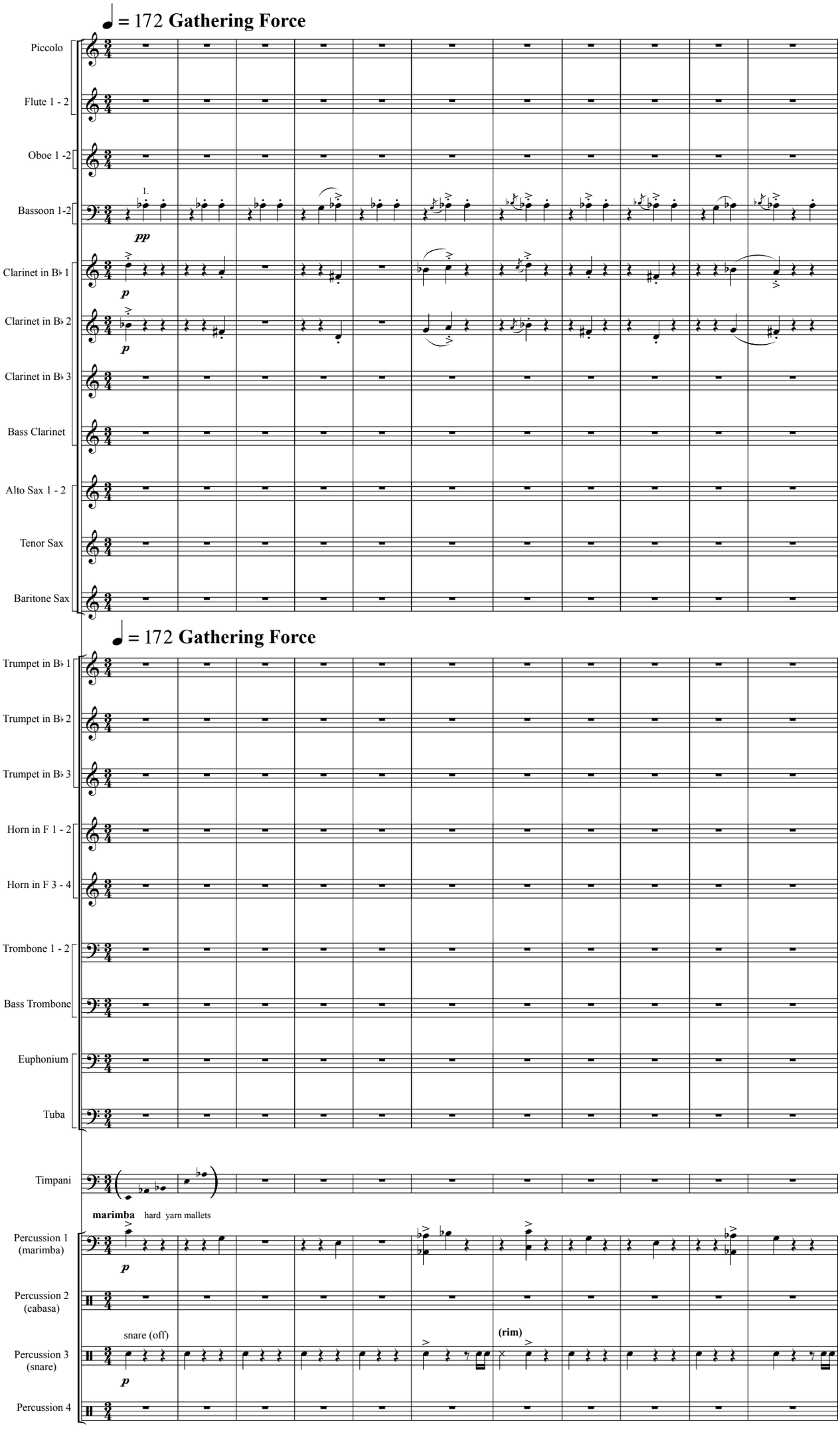
Makani

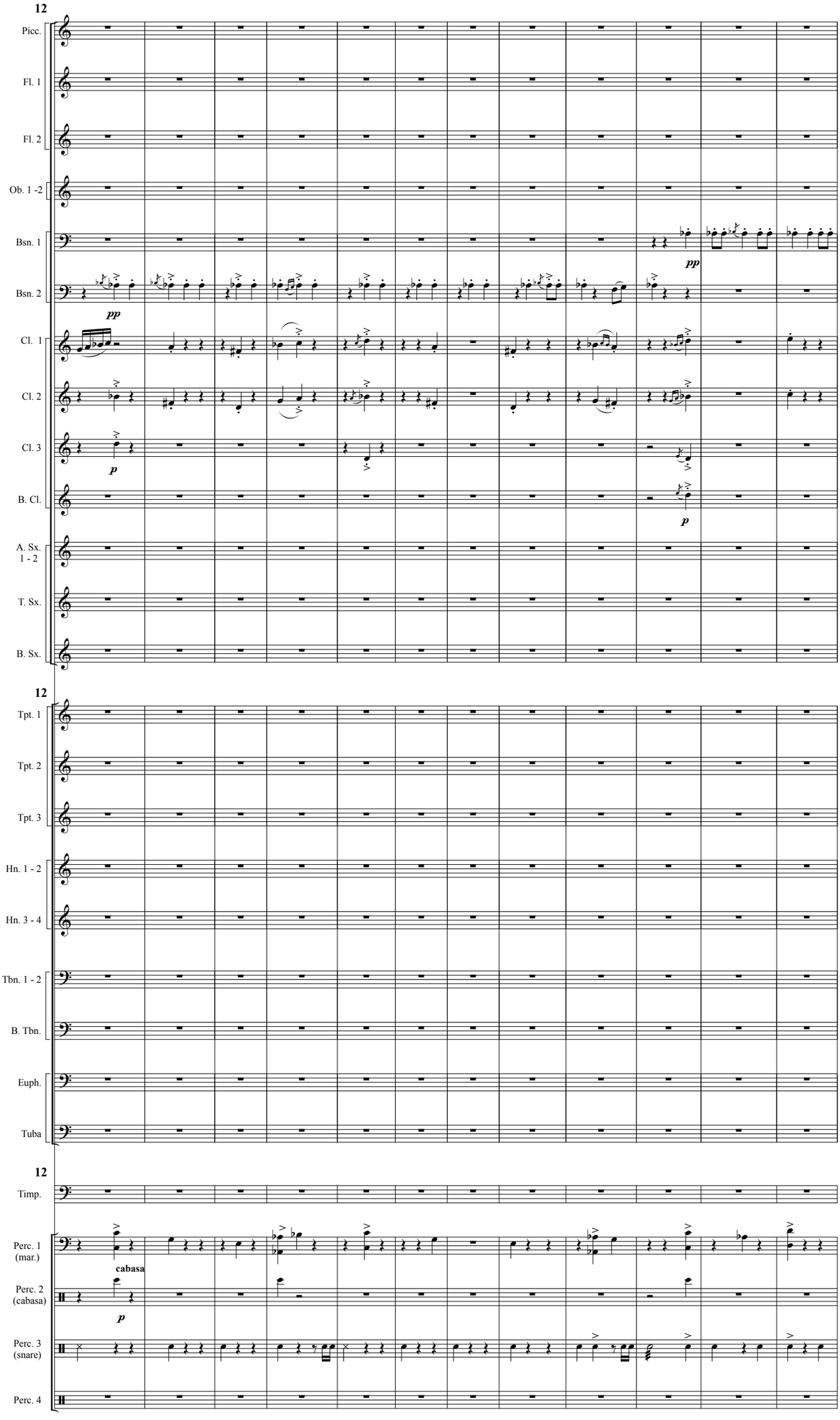
for wind ensemble

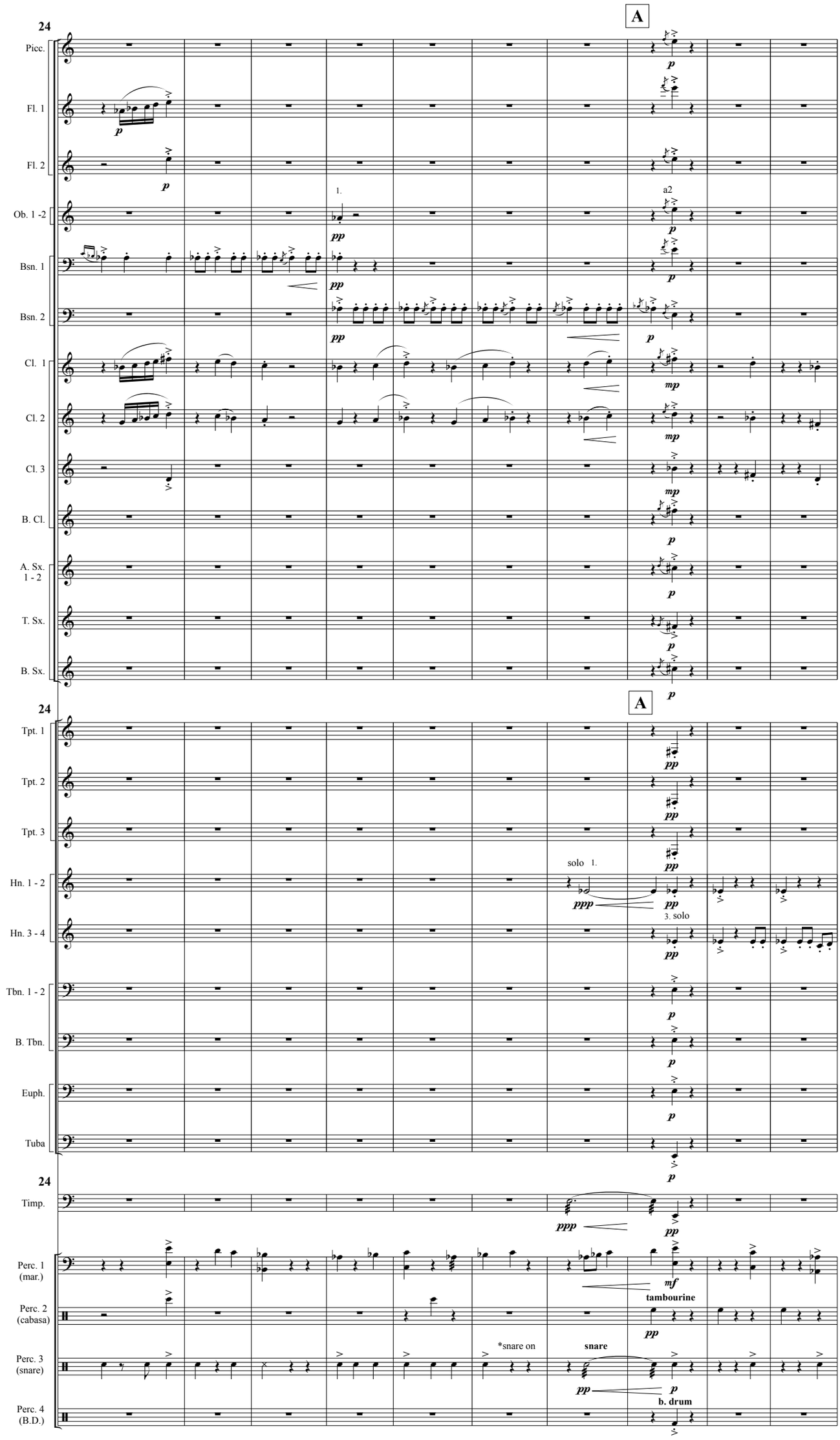
I. Ko'olau

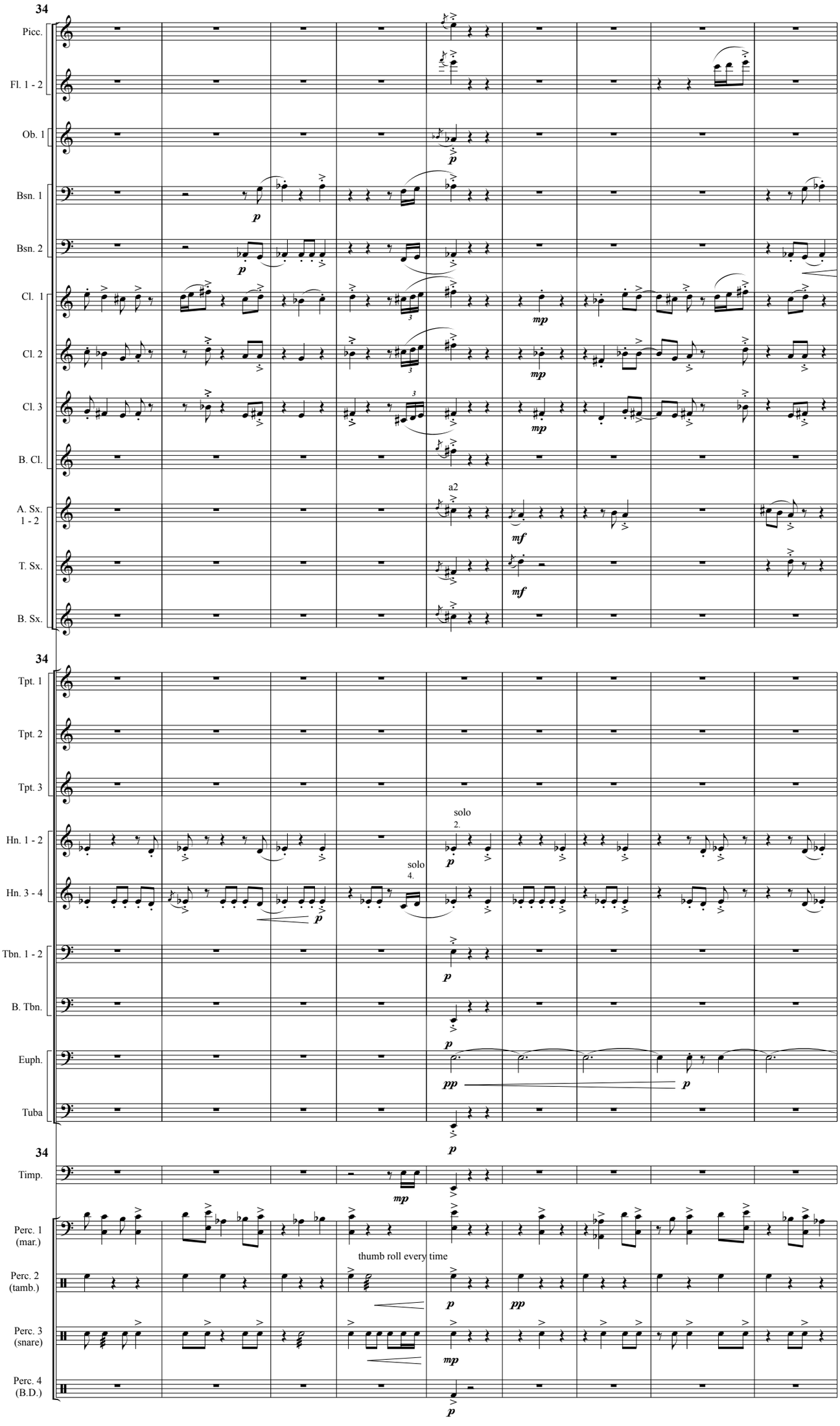
Transposed Score

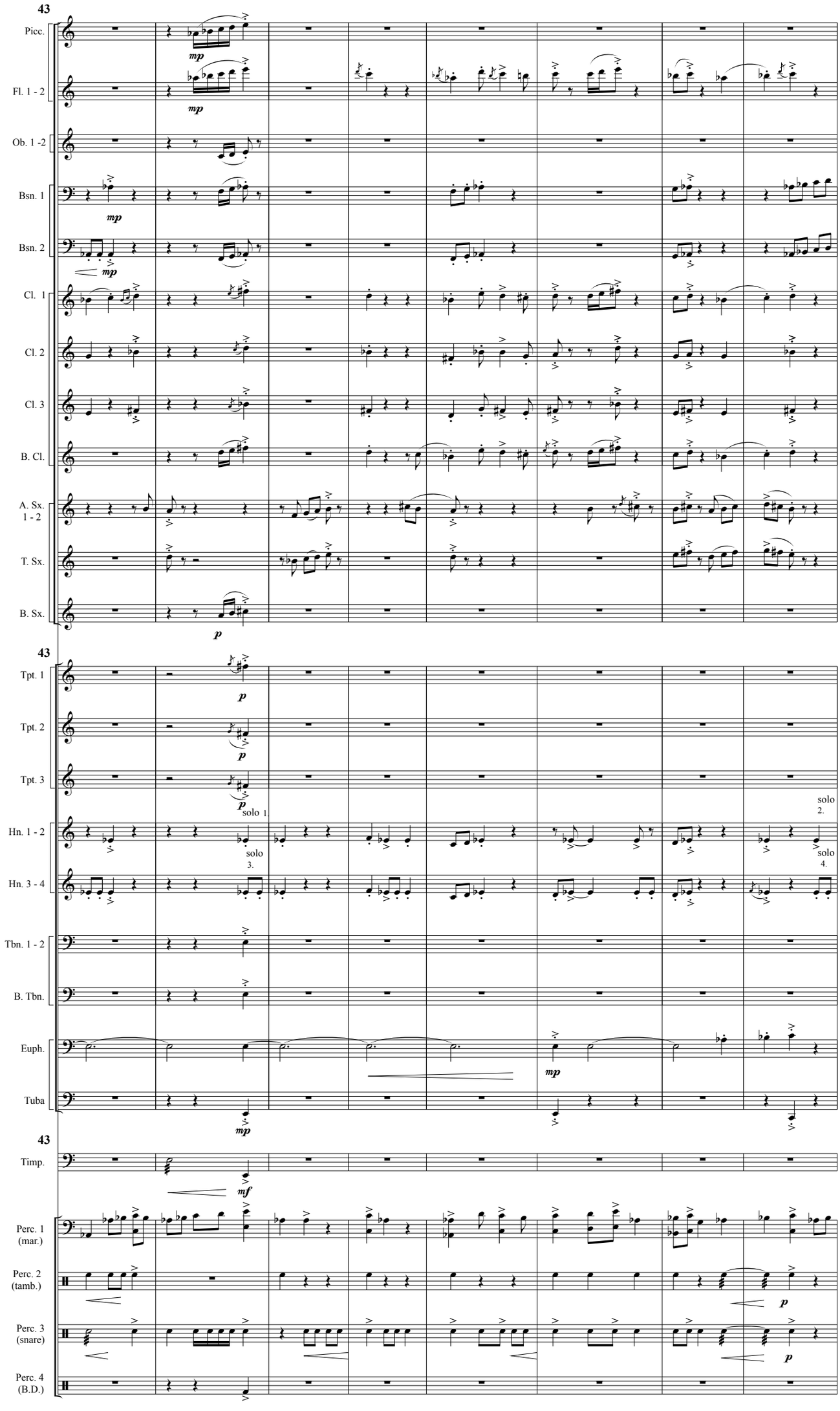
Matthew Mike Cole

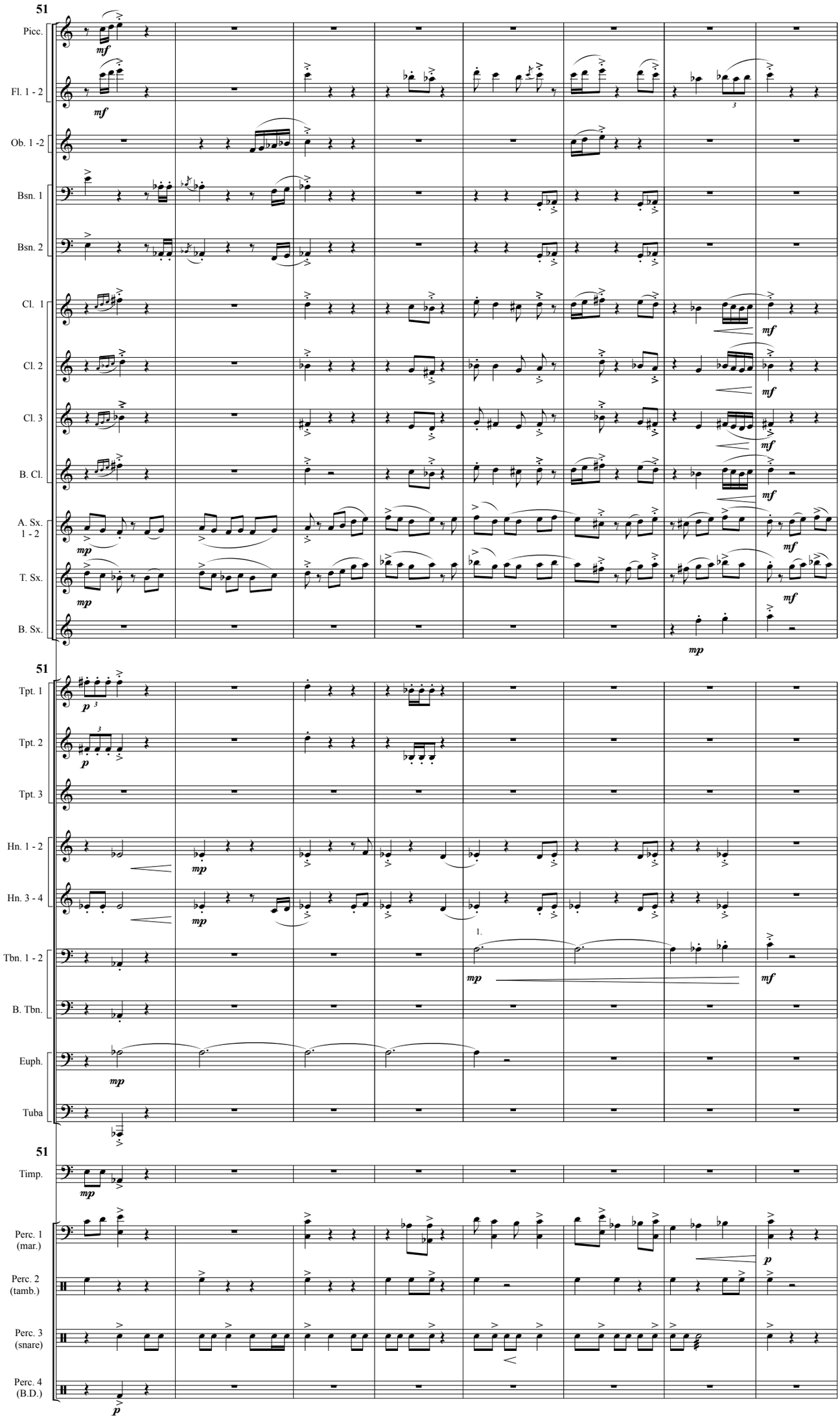


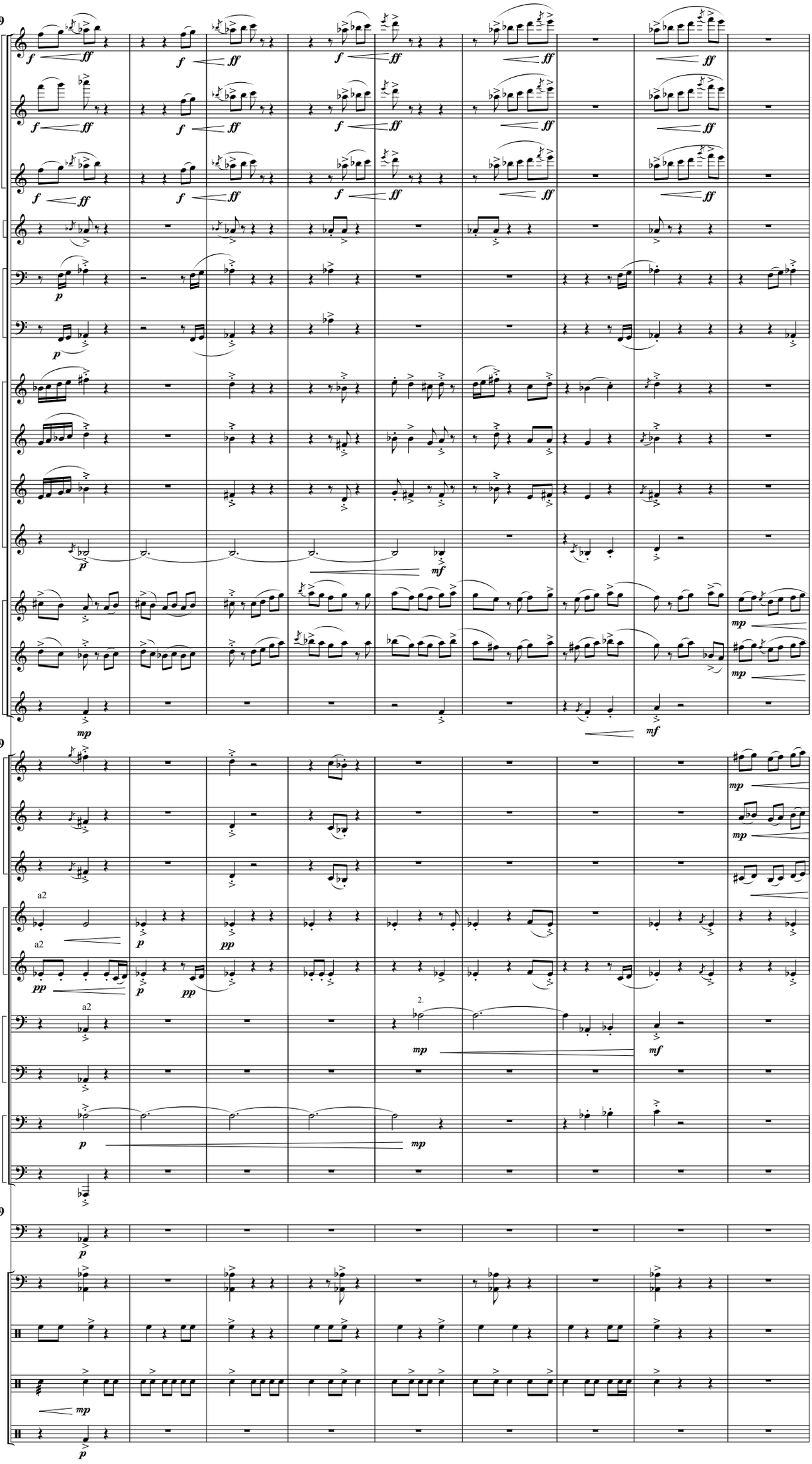

12
Picc.
Fl. 1
Fl. 2
Ob. 1 -2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
pp
pp
p
p
12
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
12
Timp.
Perc. 1 (mar.)
Perc. 2 (cabasa)
Perc. 3 (snare)
Perc. 4
cabasa
p

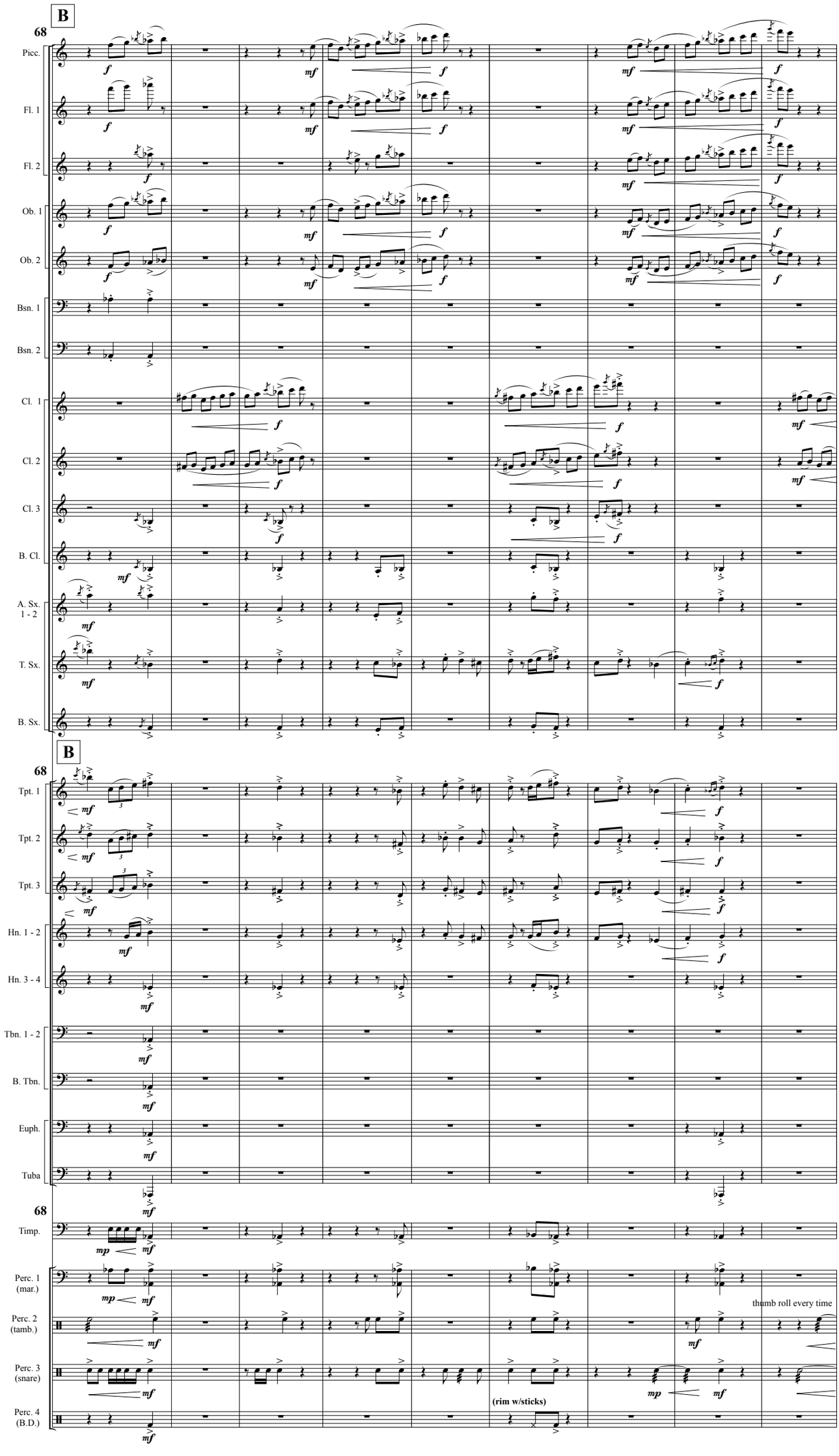

24
A
Picc.
Fl. 1
Fl. 2
Ob. 1 -2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
1.
a2
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
solo 1.
3. solo
Timp.
Perc. 1 (mar.)
Perc. 2 (cabasa)
Perc. 3 (snare)
Perc. 4 (B.D.)
tambourine
*snare on
snare
b. drum

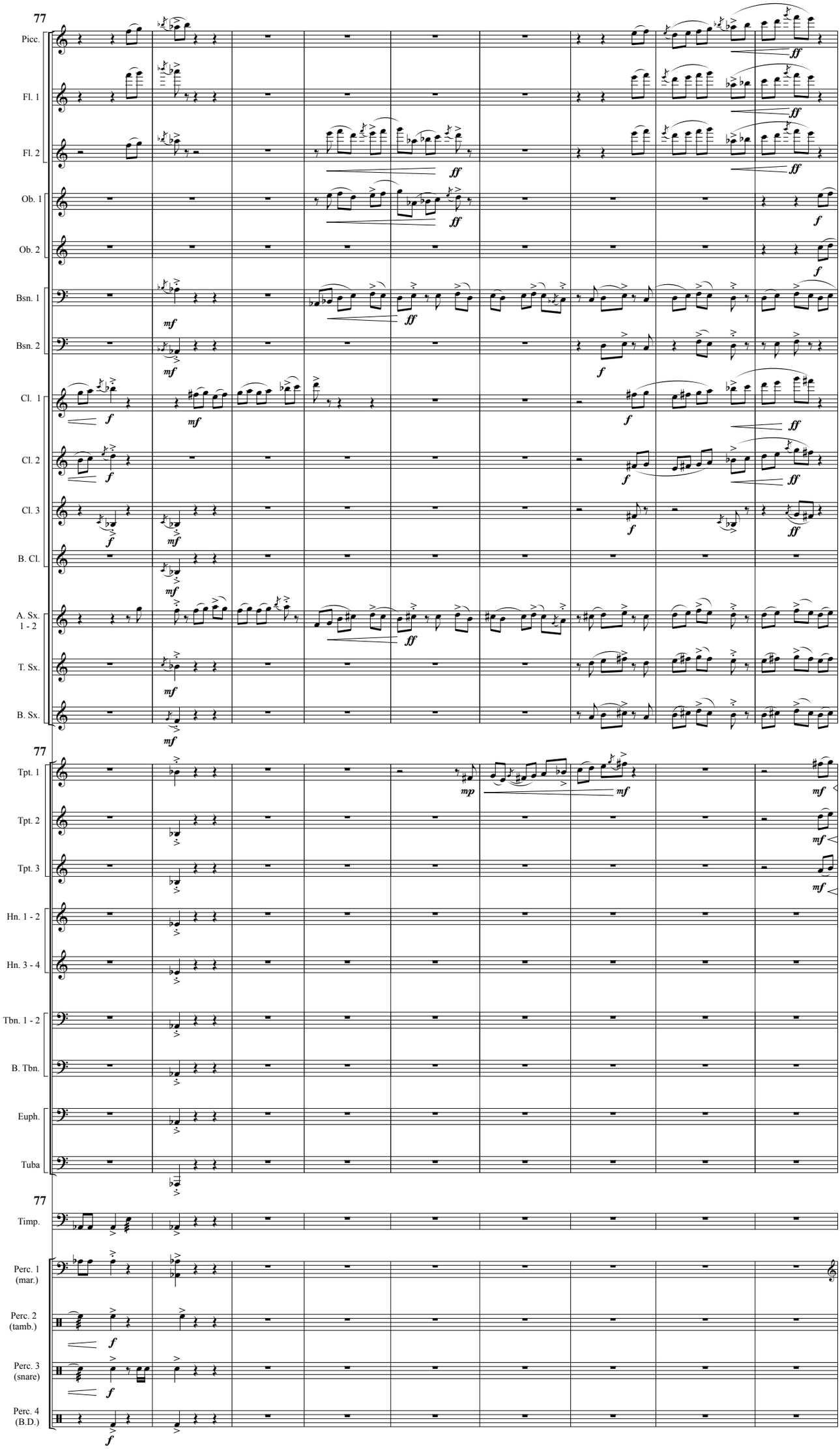

34
Picc.
Fl. 1 - 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
a2
34
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
solo
2.
solo
4.
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
34
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)
thumb roll every time

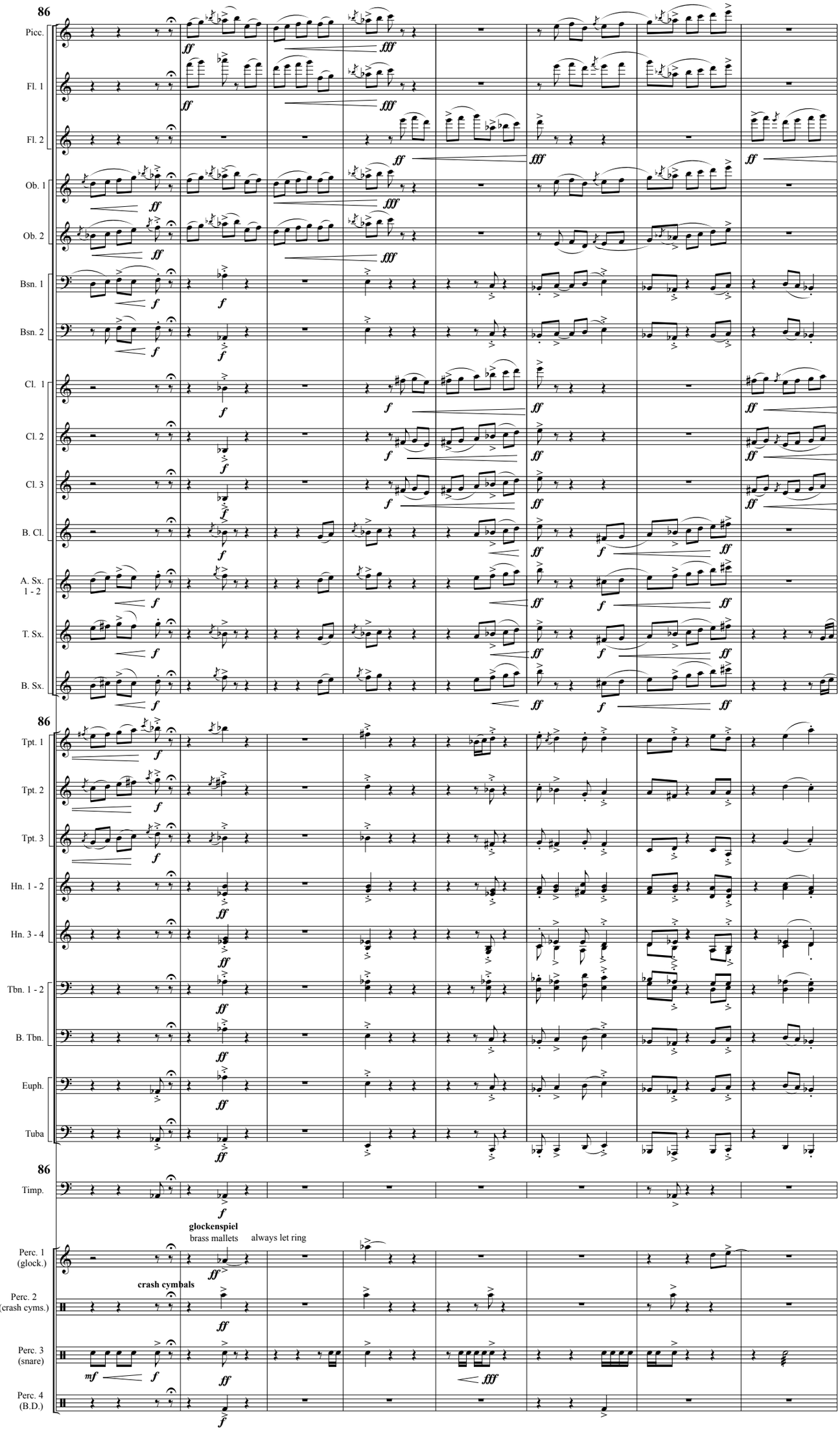

43
Picc.
Fl. 1 - 2
Ob. 1 -2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
mp
p
43
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
solo 1.
solo 2.
solo 3.
solo 4.
43
Timp.
mf
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)

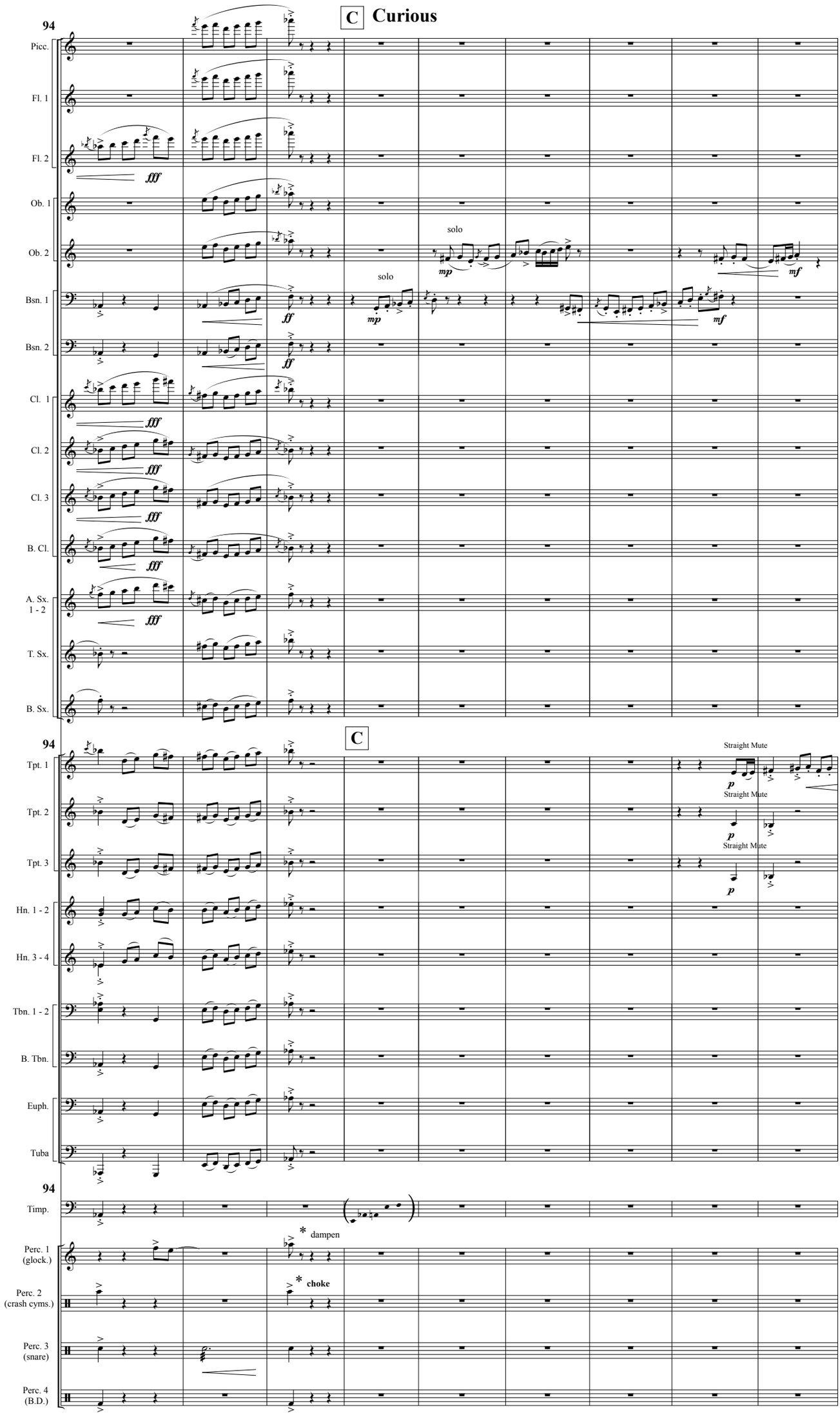

51
Picc.
Fl. 1 - 2
Ob. 1 -2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
51
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
51
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)

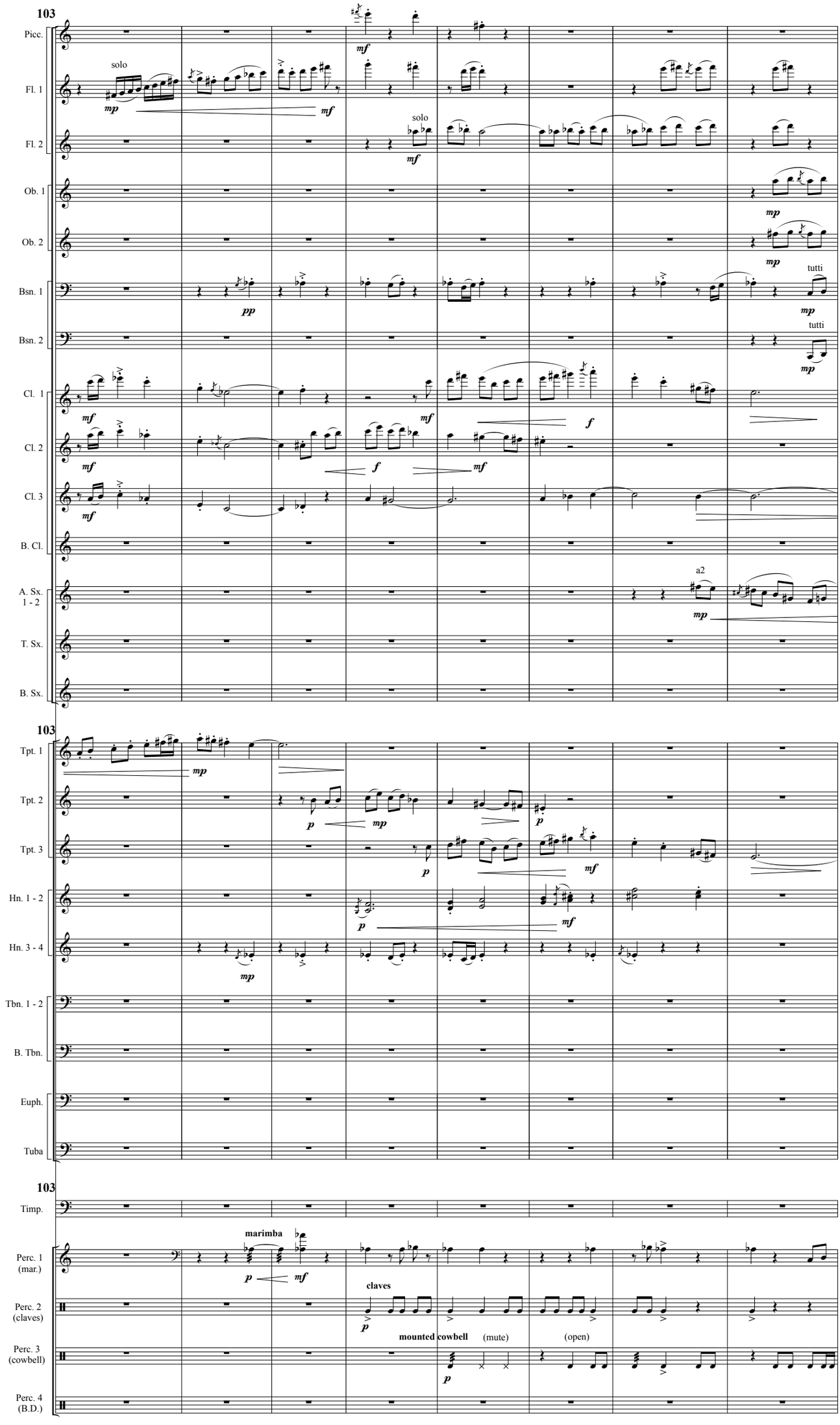

59
Picc.
Fl. 1
Fl. 2
Ob. 1 -2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
59
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
59
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)

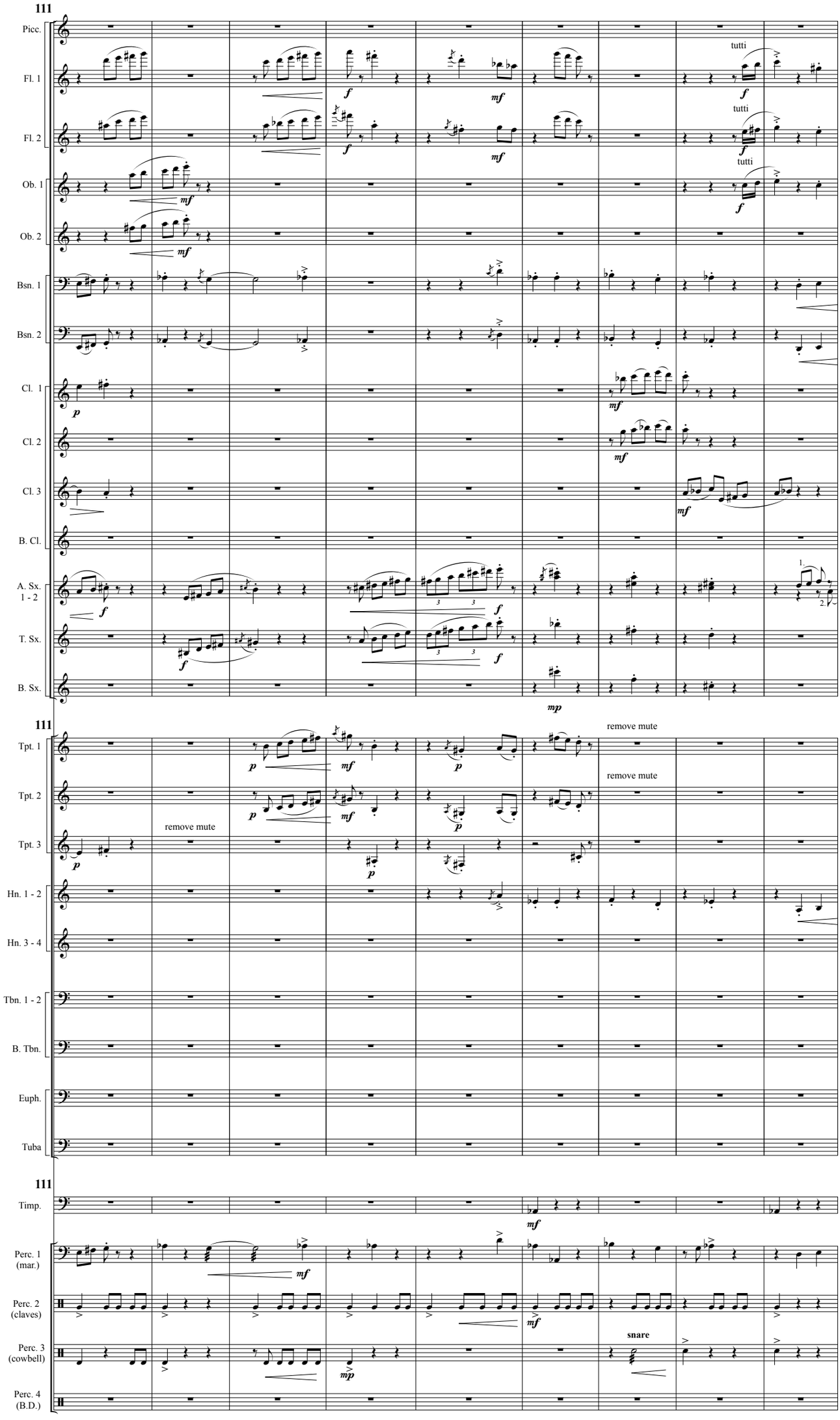

B
68
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
B
68
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
68
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)
thumb roll every time
(rim w/sticks)

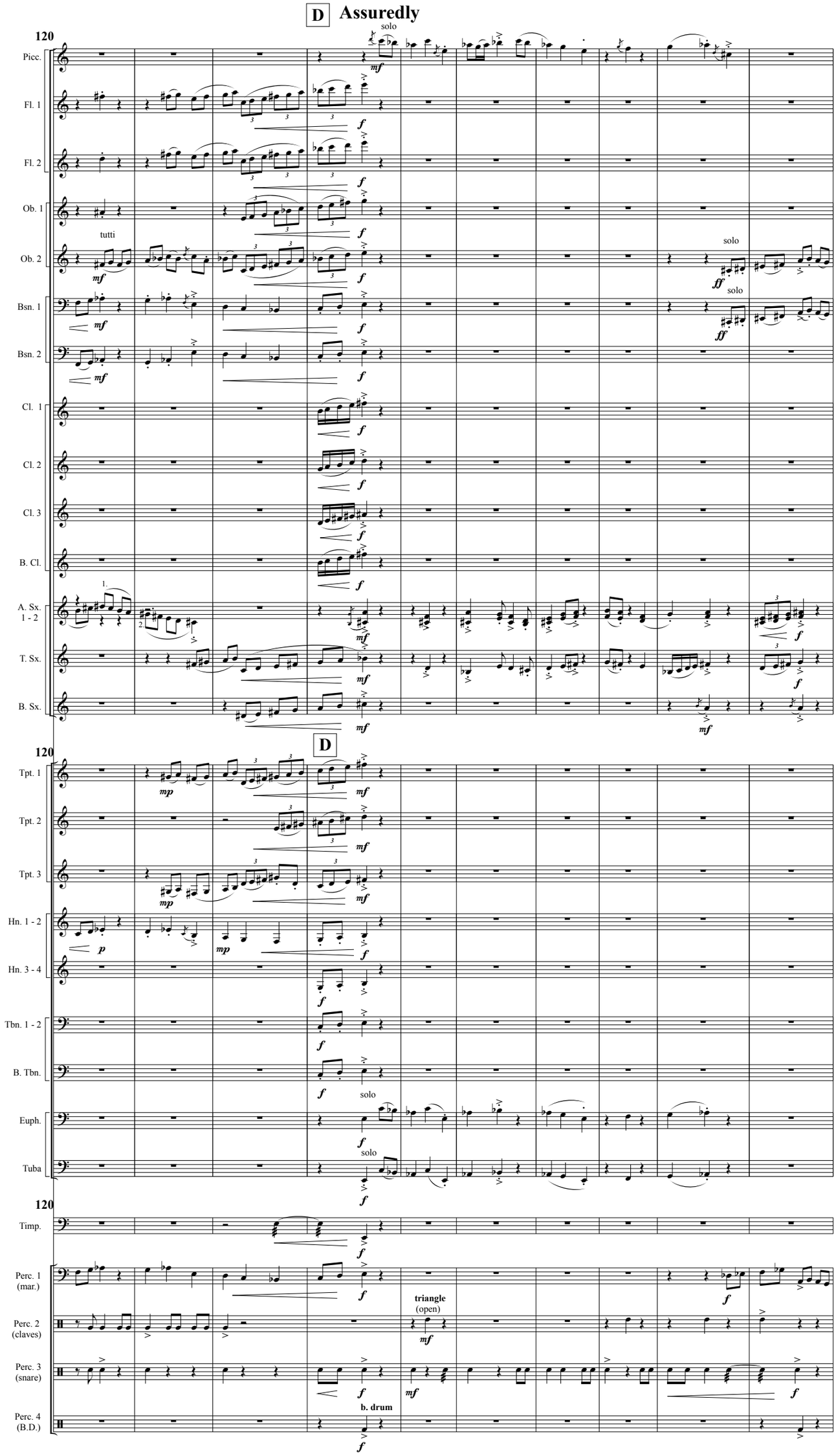

77
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
77
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
77
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)

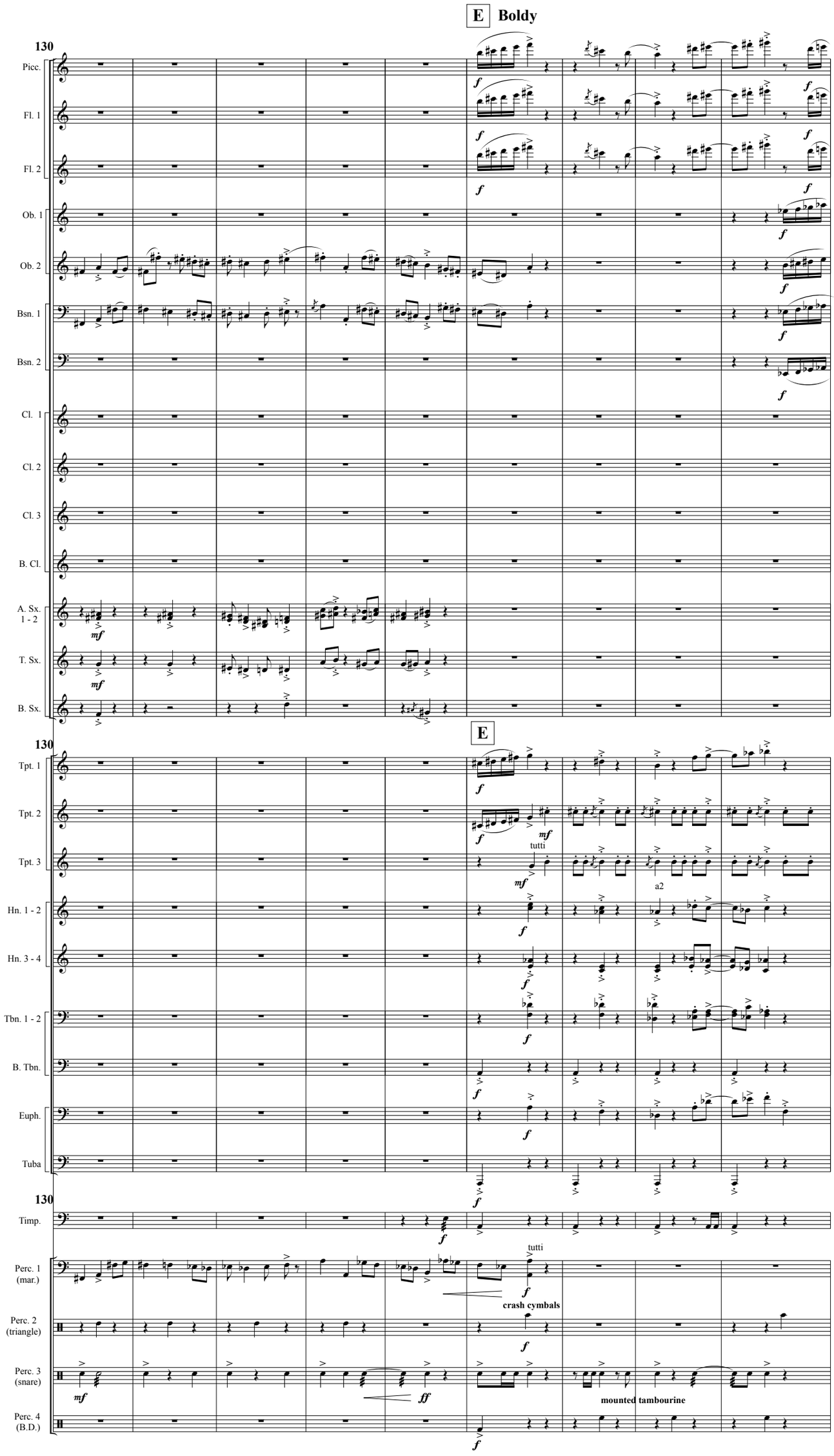

86
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
86
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
86
Timp.
glockenspiel
brass mallets
always let ring
Perc. 1 (glock.)
crash cymbals
Perc. 2 (crash cyms.)
Perc. 3 (snare)
Perc. 4 (B.D.)

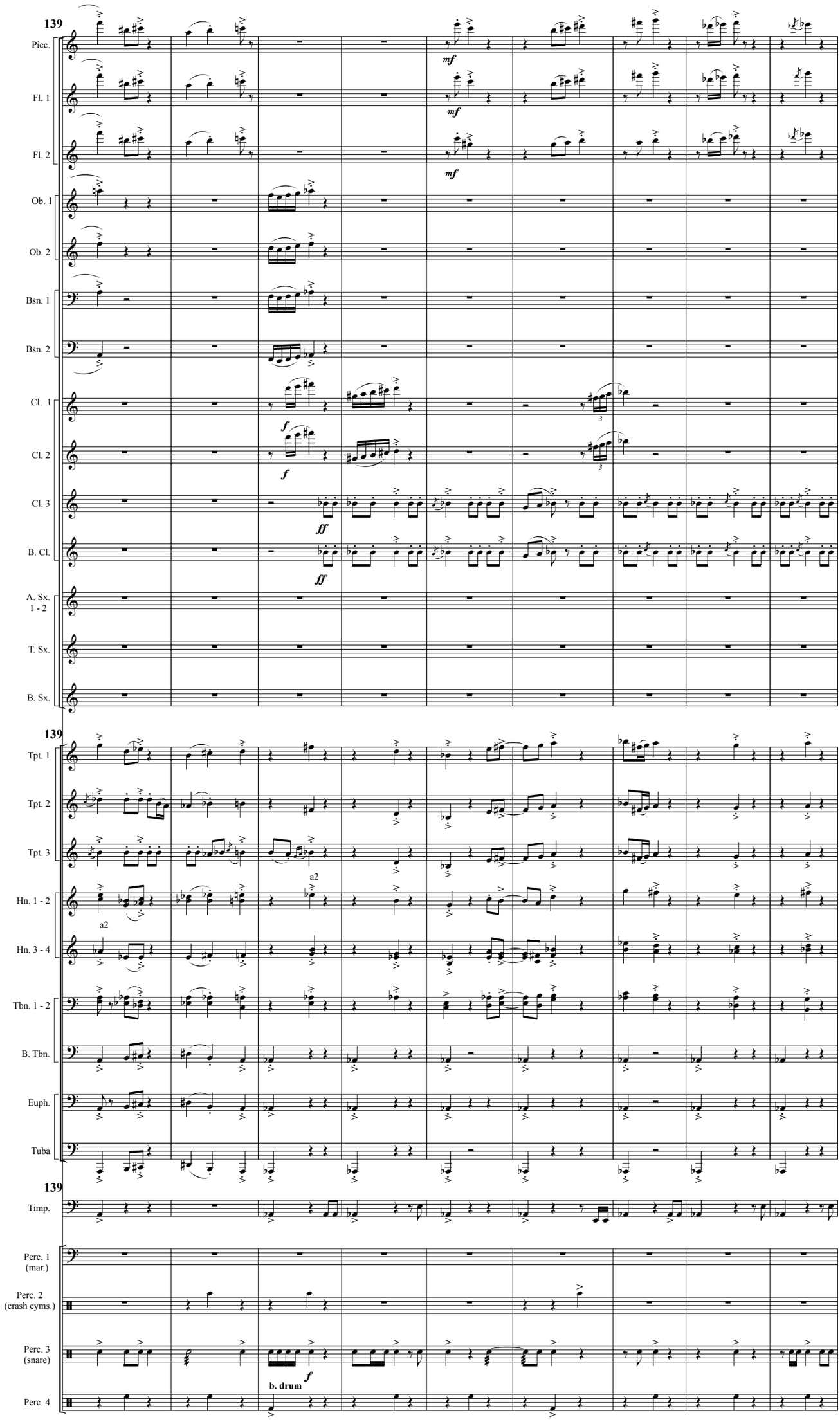

C Curious
94
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (glock.)
Perc. 2 (crash cyms.)
Perc. 3 (snare)
Perc. 4 (B.D.)
fff
ff
mp
mf
p
solo
Straight Mute
dampen
choke

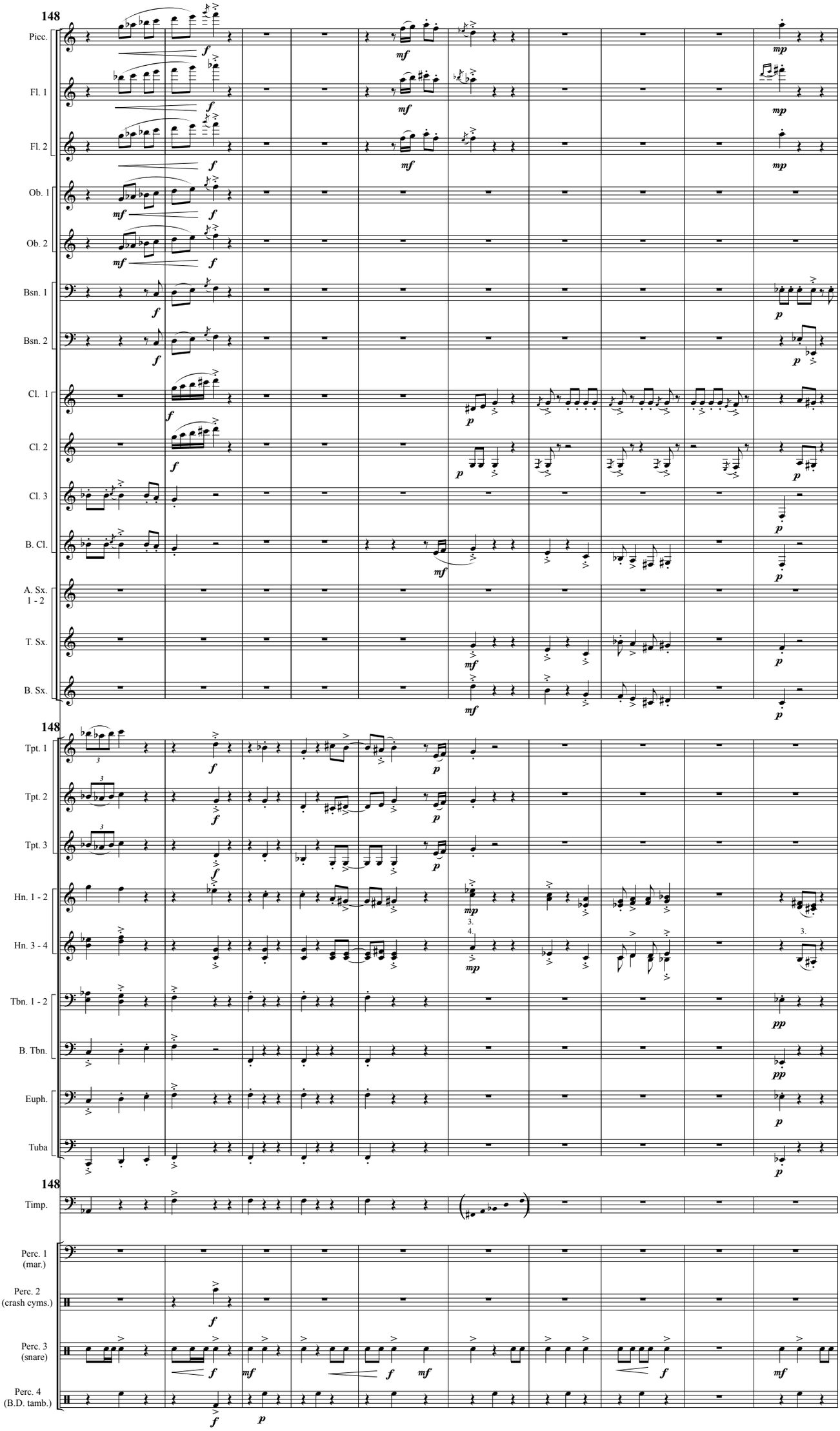

103
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
solo
tutti
a2
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (claves)
Perc. 3 (cowbell)
Perc. 4 (B.D.)
marimba
claves
mounted cowbell
(mute)
(open)

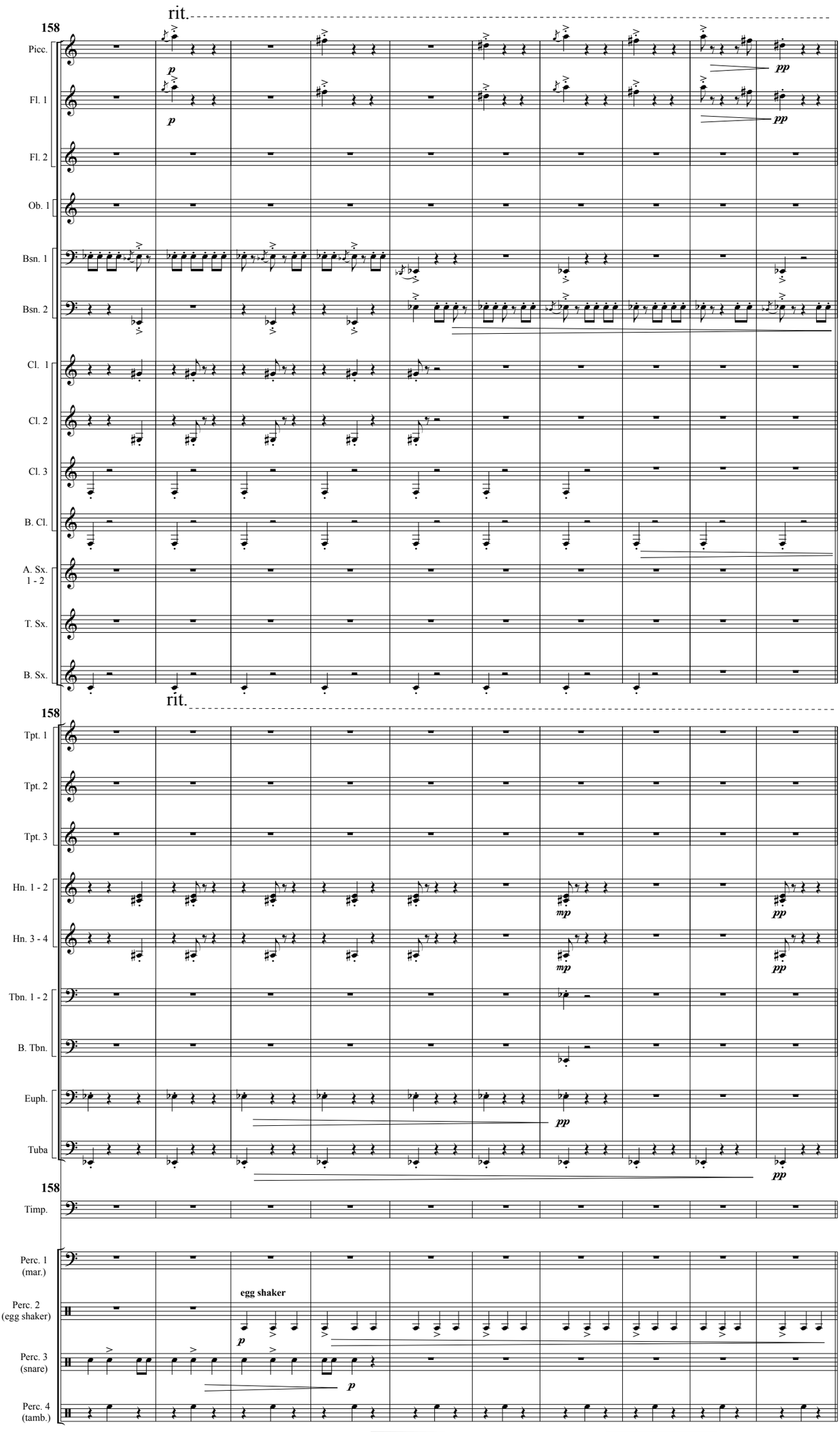

111
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
tutti
tutti
tutti
remove mute
remove mute
remove mute
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (claves)
Perc. 3 (cowbell)
Perc. 4 (B.D.)
snare

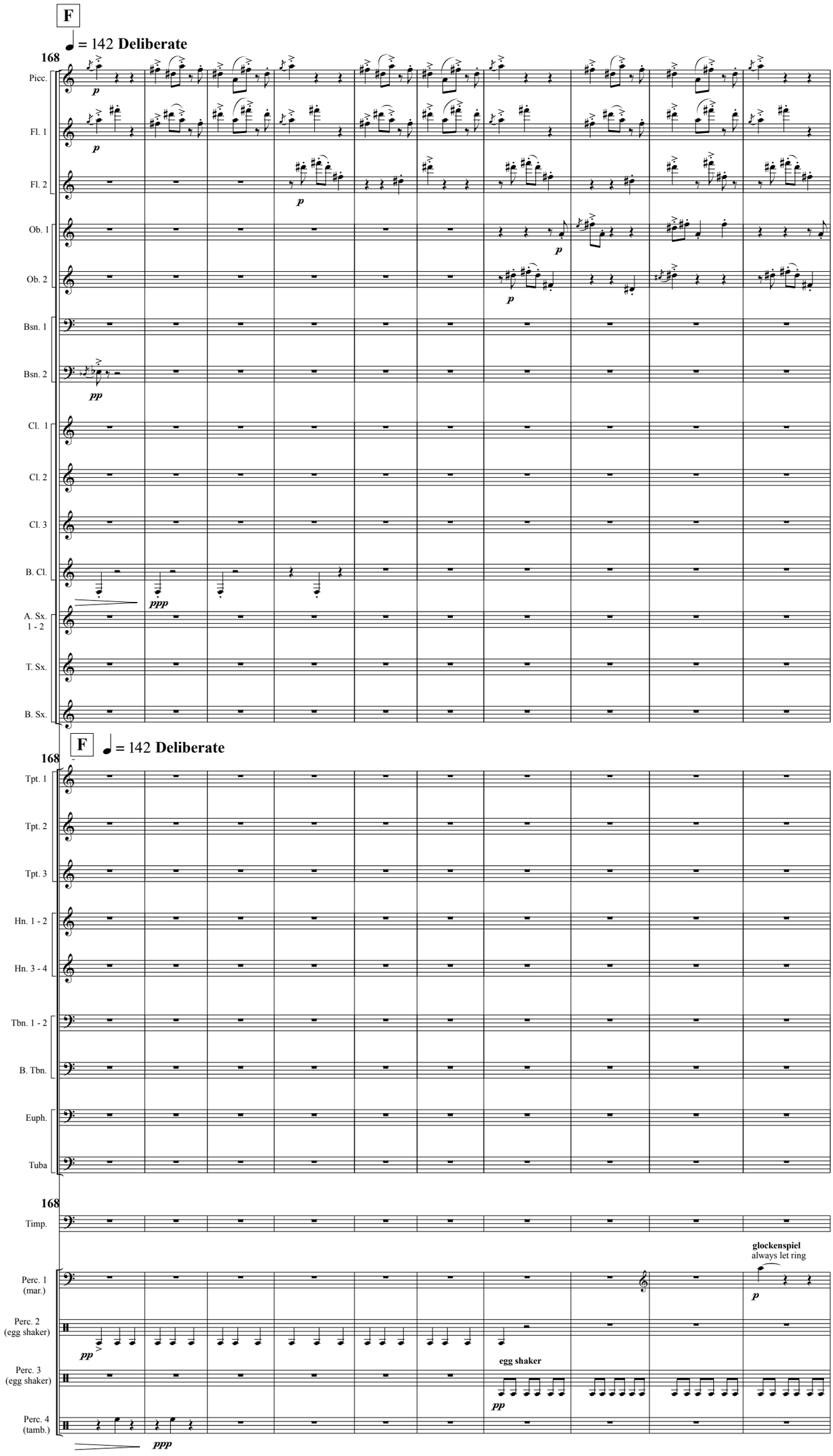

D Assuredly
120
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (claves)
Perc. 3 (snare)
Perc. 4 (B.D.)
solo
tutti
triangle
(open)
b. drum

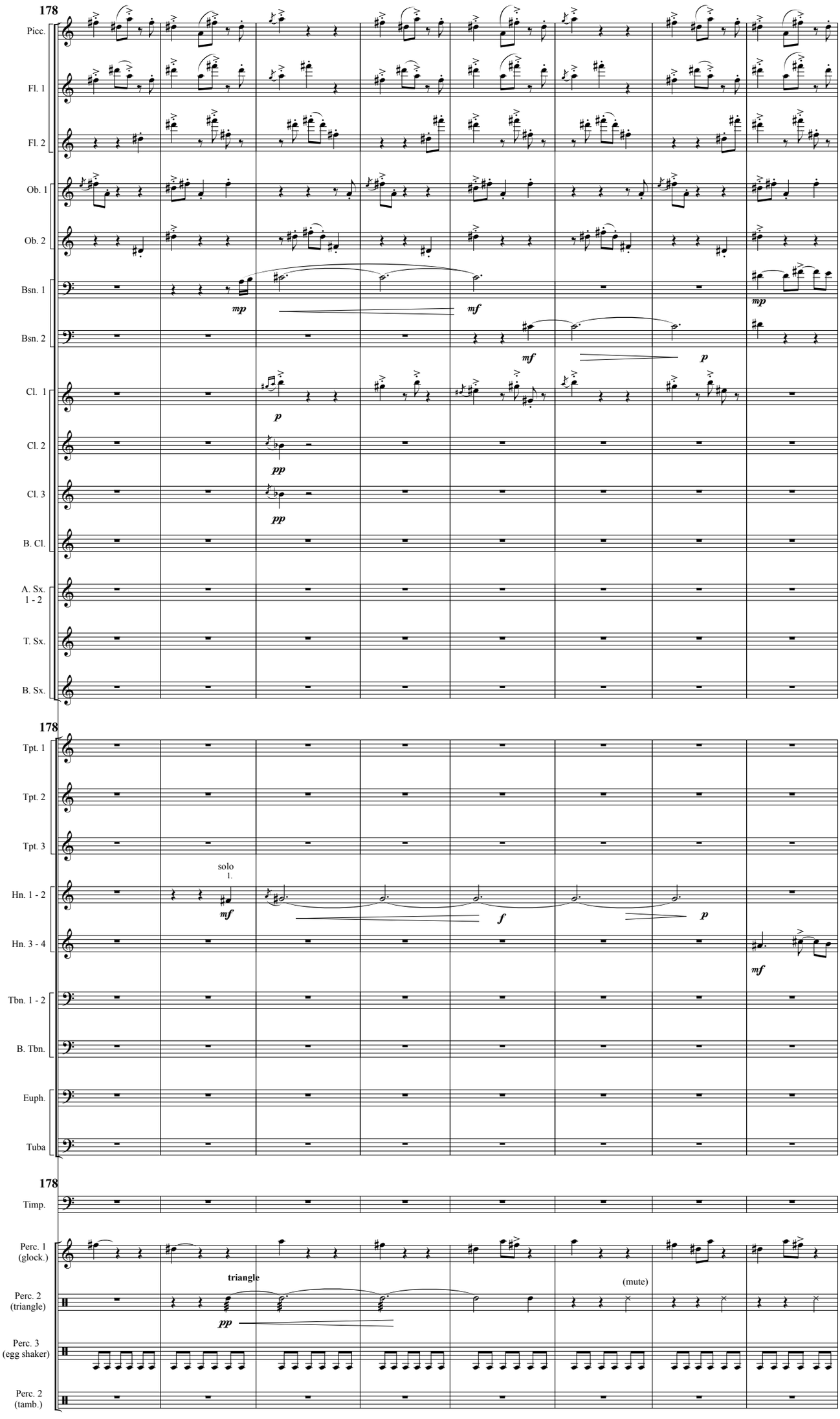

E Boldy
130
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
E
130
Tpt. 1
Tpt. 2
Tpt. 3
tutti
a2
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
130
Timp.
Perc. 1 (mar.)
tutti
crash cymbals
Perc. 2 (triangle)
Perc. 3 (snare)
mounted tambourine
Perc. 4 (B.D.)

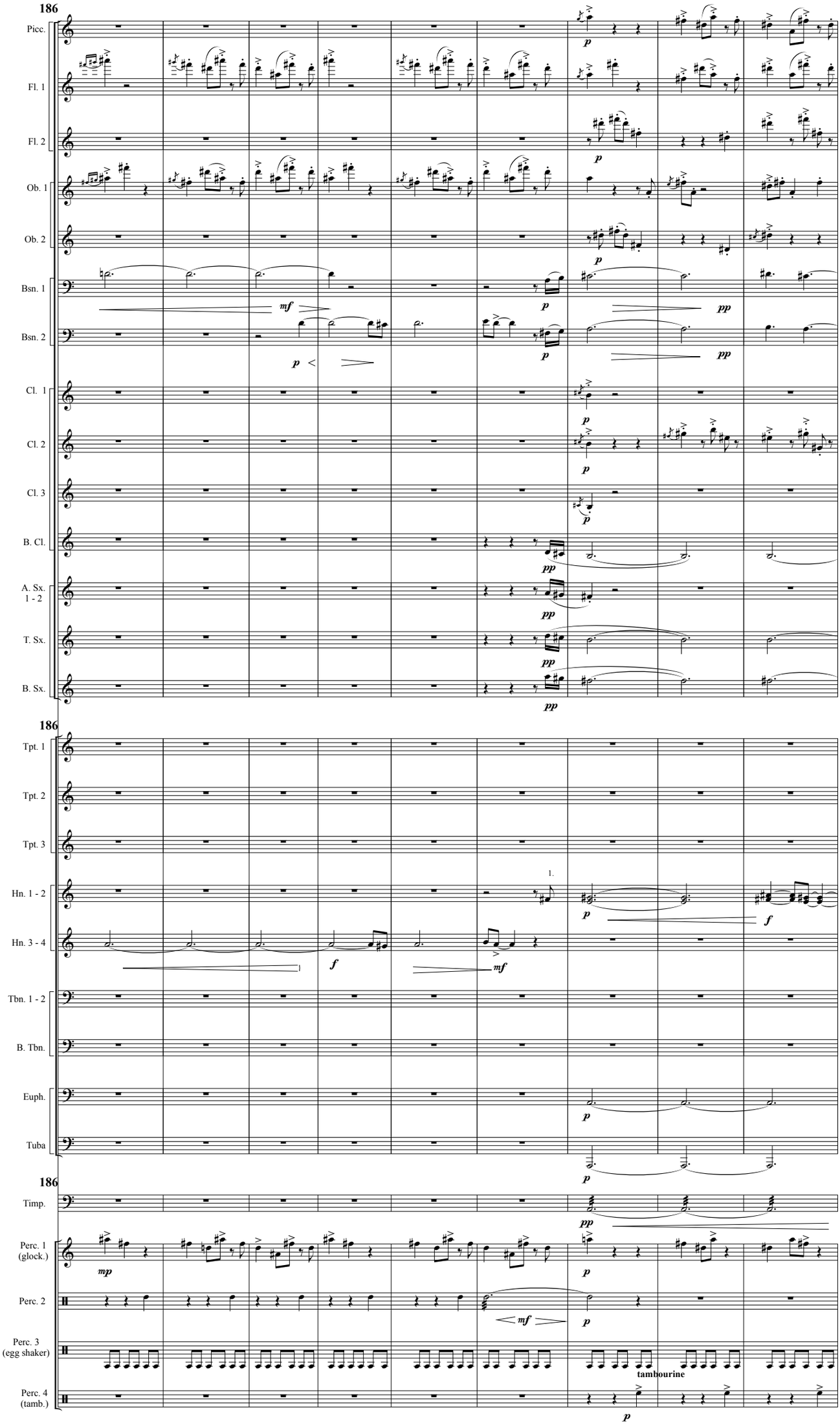

139
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
mf
f
ff
139
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
a2
139
Timp.
Perc. 1 (mar.)
Perc. 2 (crash cyms.)
Perc. 3 (snare)
Perc. 4
b. drum

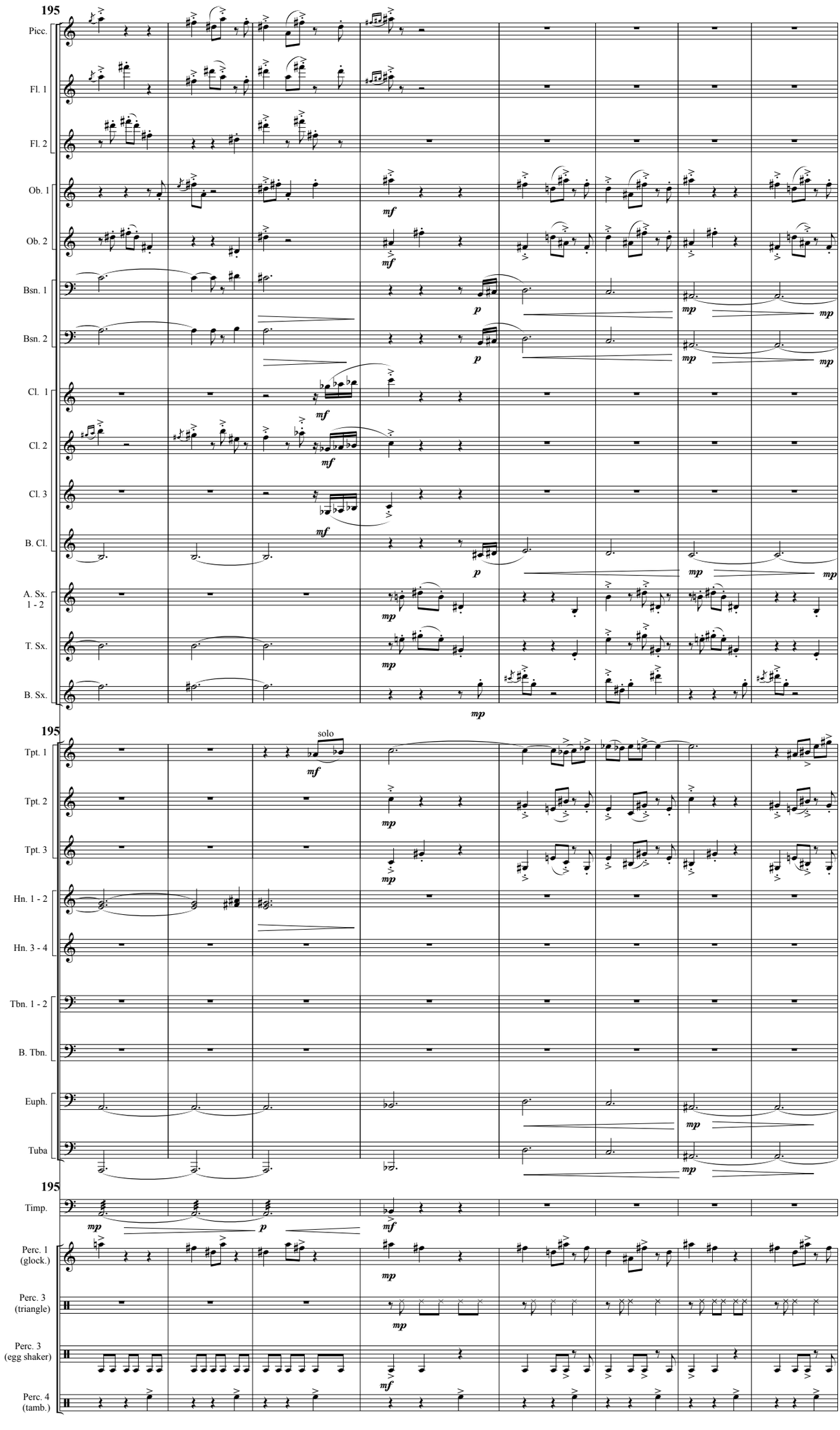

148
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
148
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
148
Timp.
Perc. 1 (mar.)
Perc. 2 (crash cyms.)
Perc. 3 (snare)
Perc. 4 (B.D. tamb.)

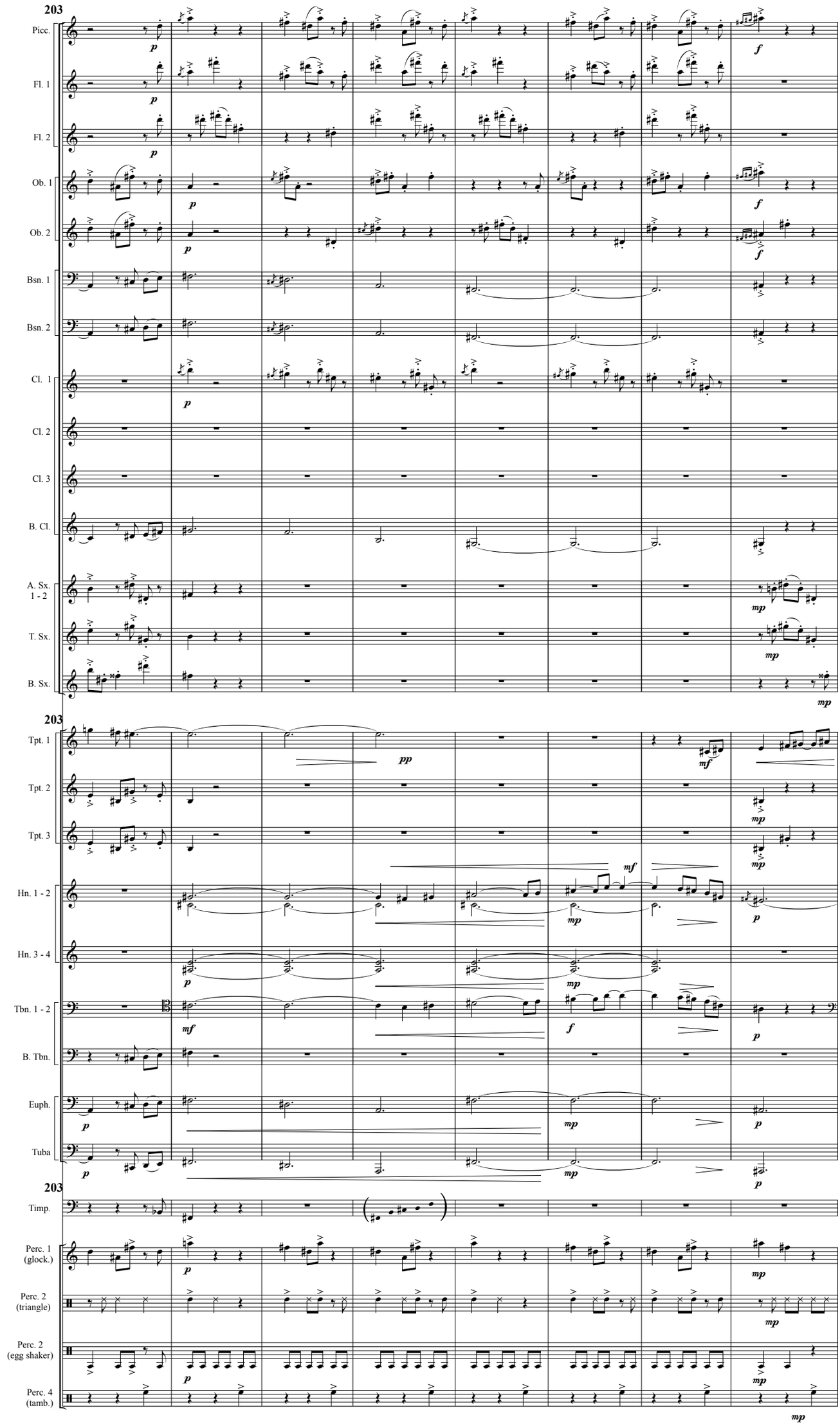

rit.
158
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
rit.
158
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
158
Timp.
Perc. 1 (mar.)
Perc. 2 (egg shaker)
Perc. 3 (snare)
Perc. 4 (tamb.)
egg shaker
p
pp
mp

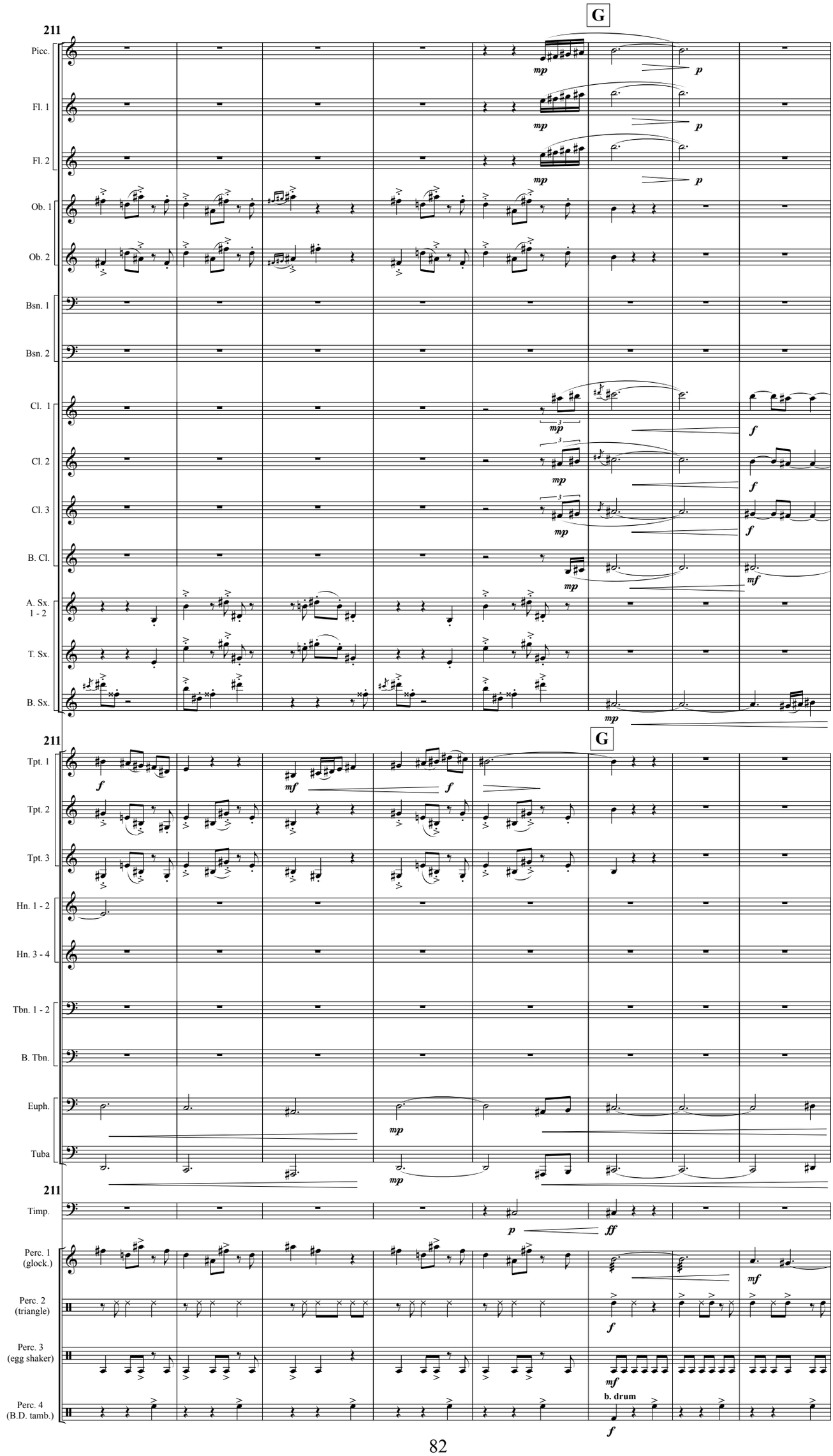

F
♩ = 142 Deliberate
168
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
p
pp
ppp
F
♩ = 142 Deliberate
168
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
168
Timp.
Perc. 1 (mar.)
Perc. 2 (egg shaker)
Perc. 3 (egg shaker)
Perc. 4 (tamb.)
glockenspiel
always let ring
egg shaker

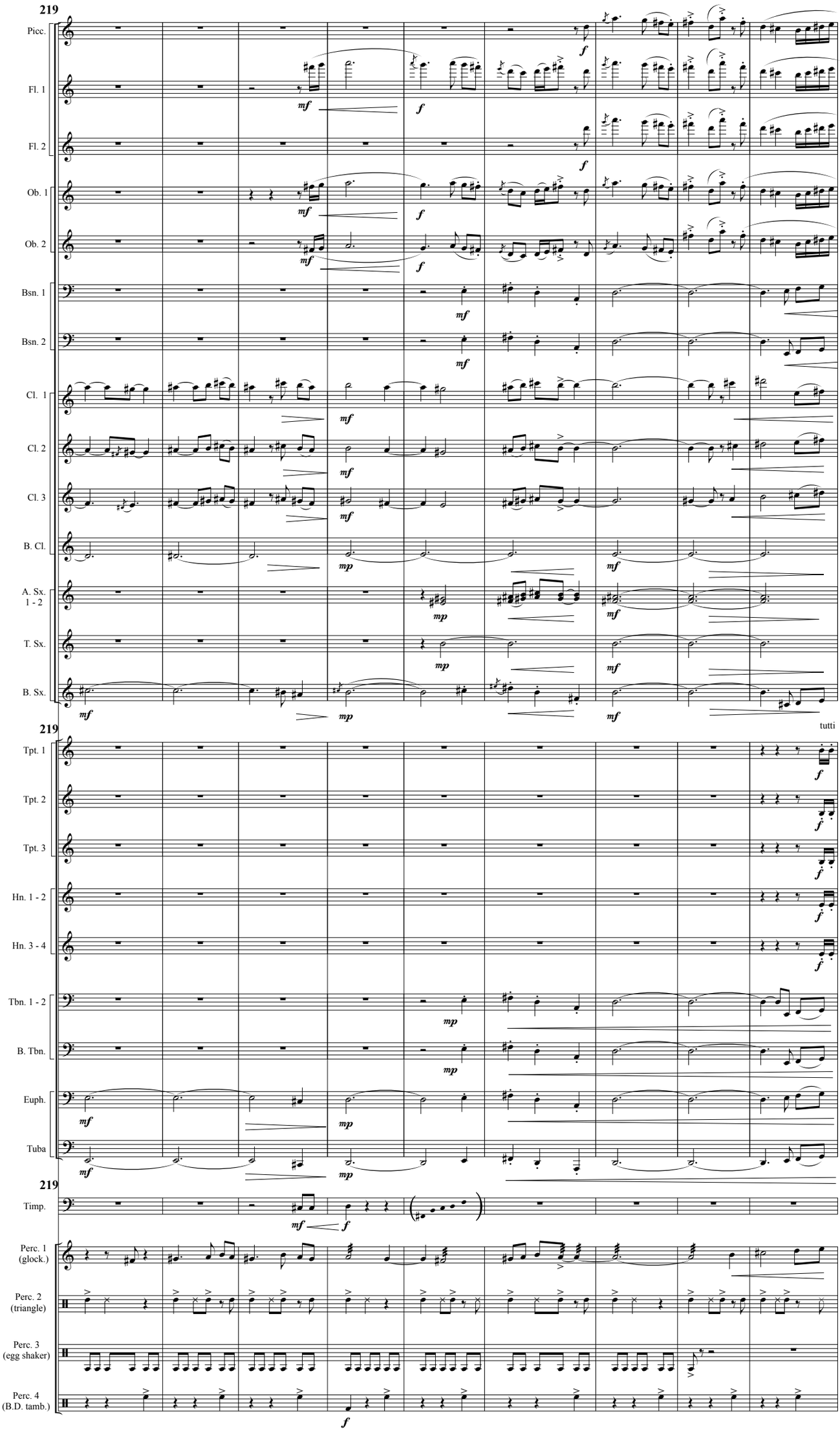

178
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
mp
mf
mf
p
mp
p
pp
pp
178
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
solo
1.
mf
f
p
mf
178
Timp.
Perc. 1 (glock.)
Perc. 2 (triangle)
Perc. 3 (egg shaker)
Perc. 2 (tamb.)
triangle
pp
(mute)

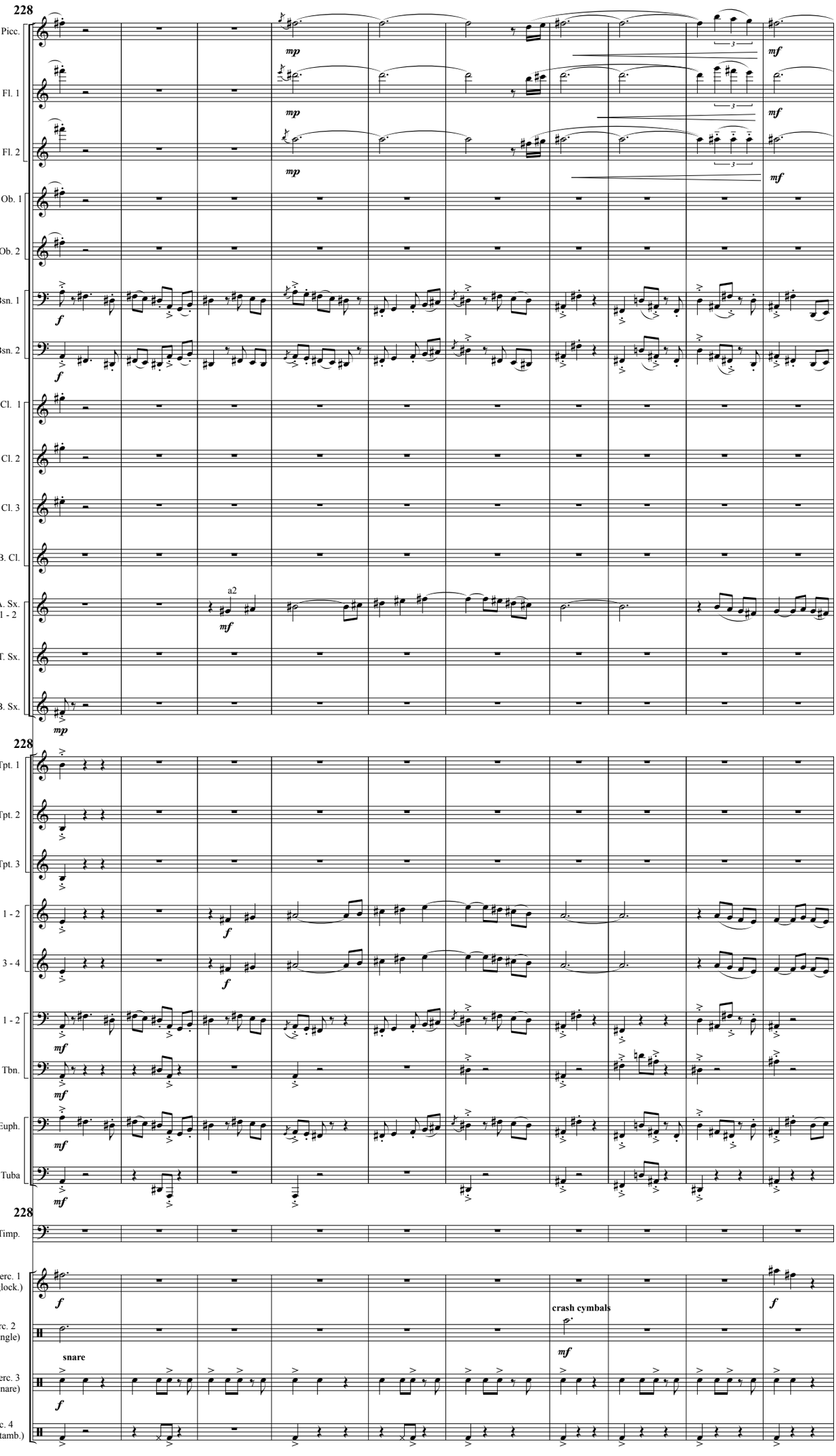

186
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
186
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
186
Timp.
Perc. 1 (glock.)
Perc. 2
Perc. 3 (egg shaker)
Perc. 4 (tamb.)
tambourine

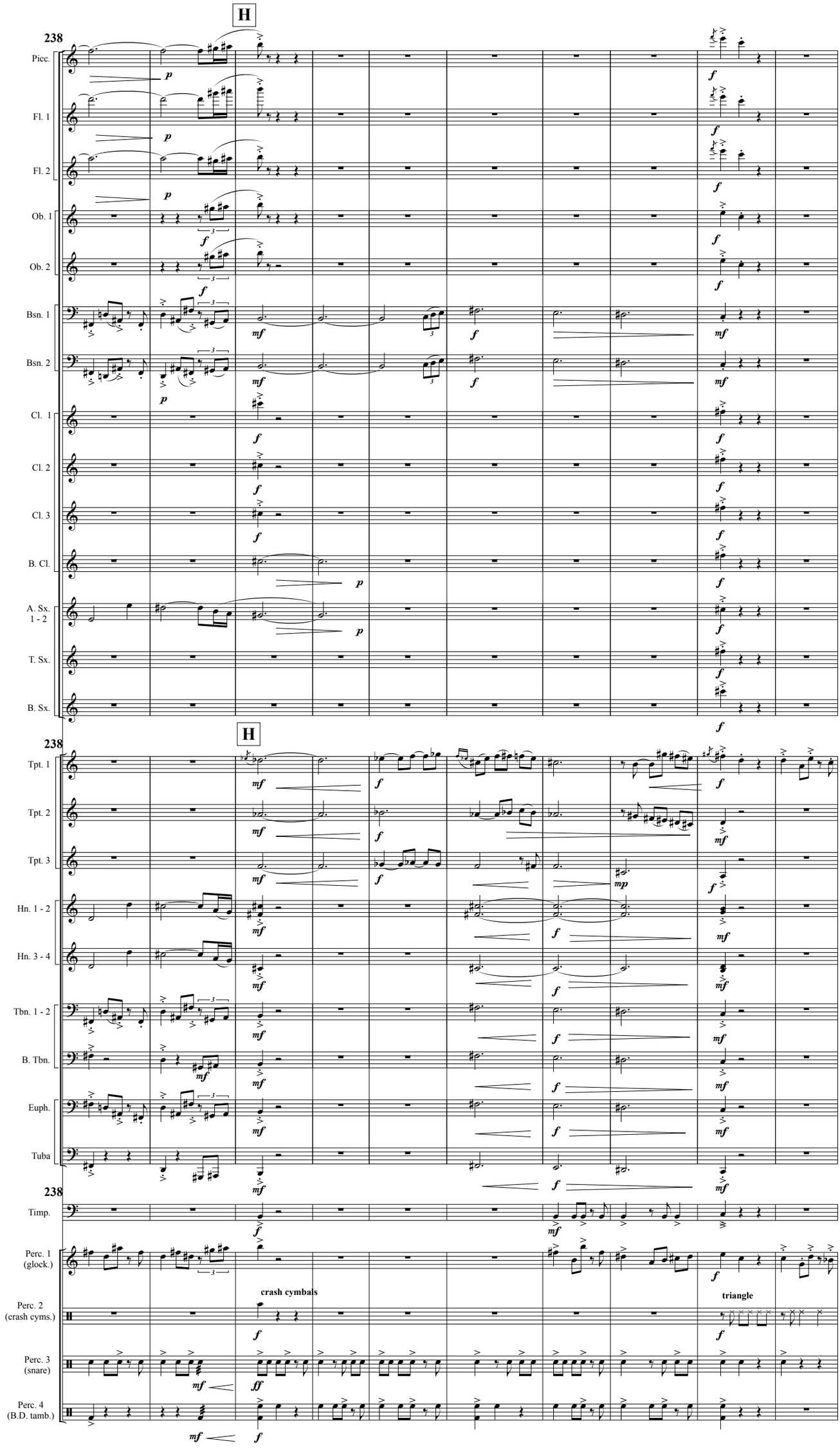

195
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
195
solo
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
195
Timp.
Perc. 1 (glock.)
Perc. 3 (triangle)
Perc. 3 (egg shaker)
Perc. 4 (tamb.)

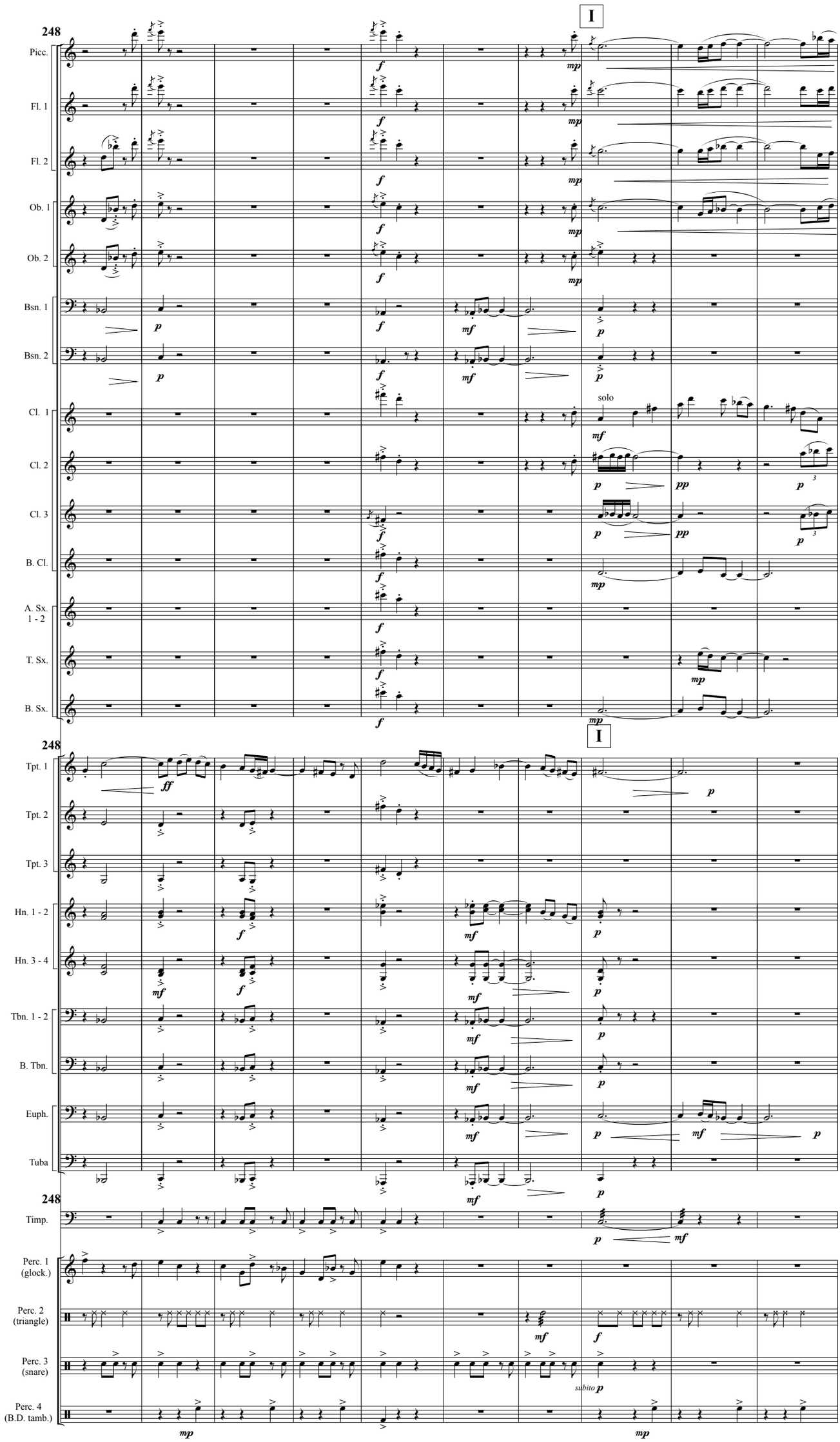

203
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
203
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
203
Timp.
Perc. 1 (glock.)
Perc. 2 (triangle)
Perc. 2 (egg shaker)
Perc. 4 (tamb.)

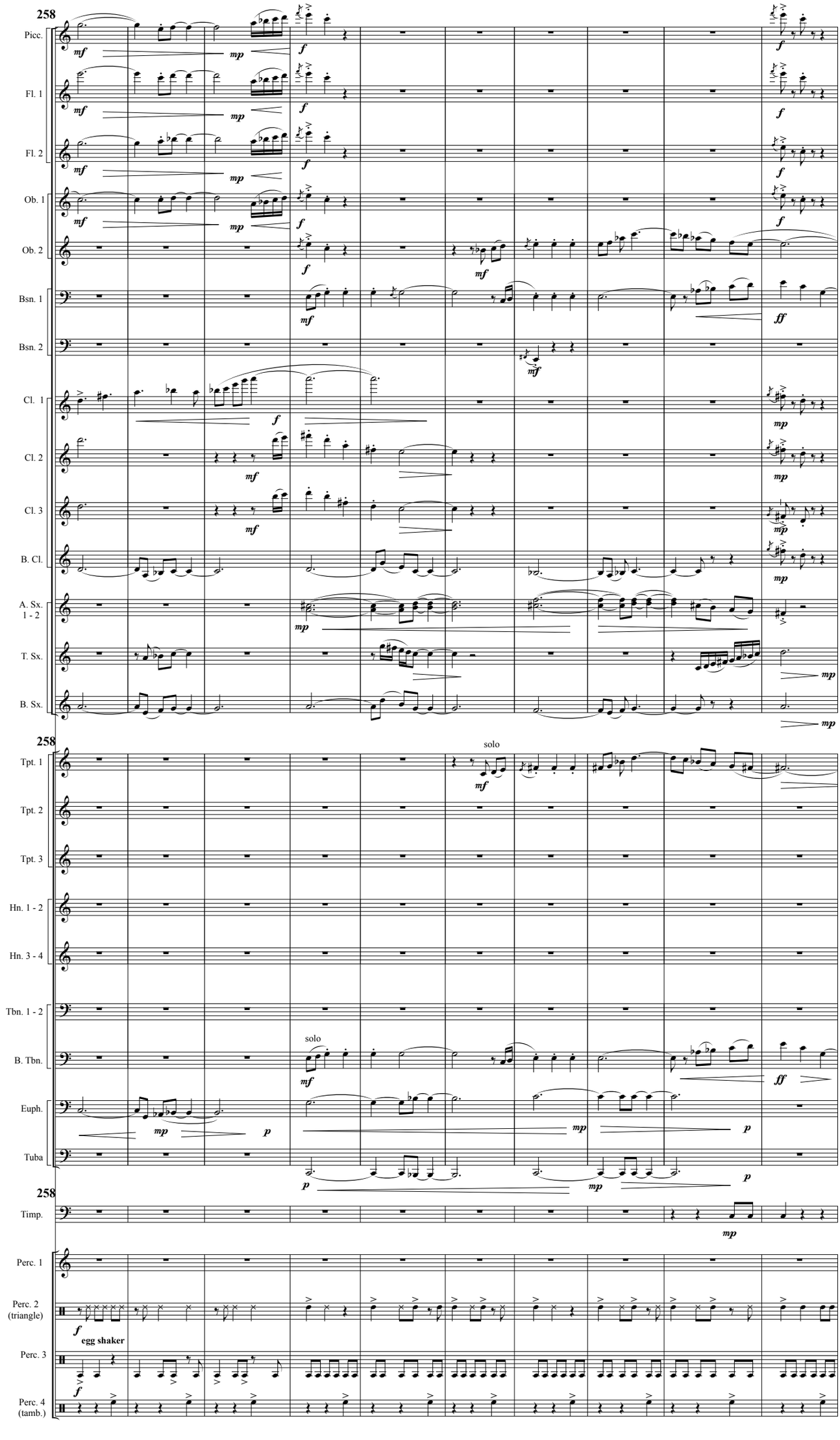

211
G
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
211
G
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
211
Timp.
Perc. 1 (glock.)
Perc. 2 (triangle)
Perc. 3 (egg shaker)
Perc. 4 (B.D. tamb.)
b. drum

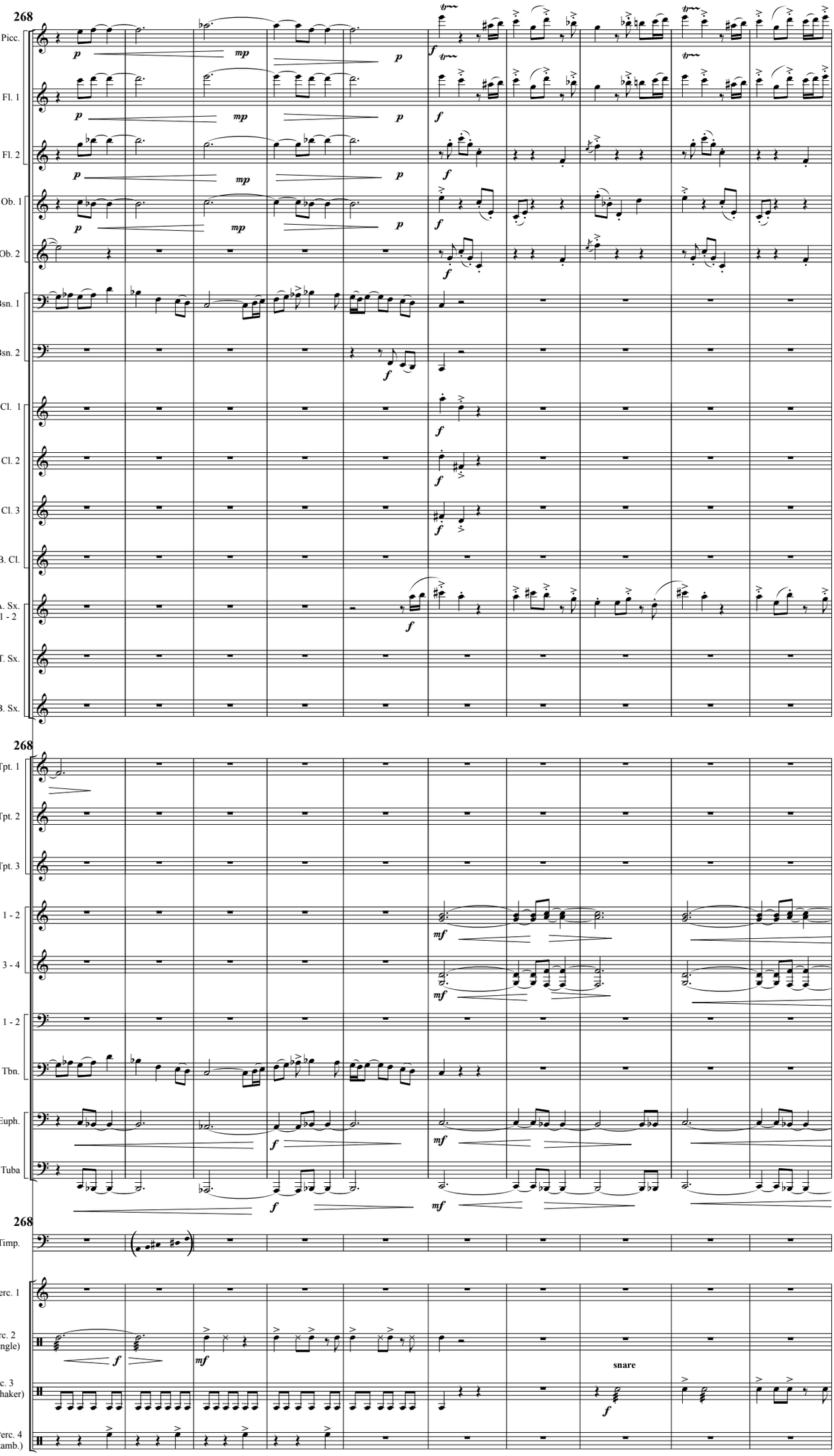

219
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
tutti
219
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
219
Timp.
Perc. 1 (glock.)
Perc. 2 (triangle)
Perc. 3 (egg shaker)
Perc. 4 (B.D. tamb.)

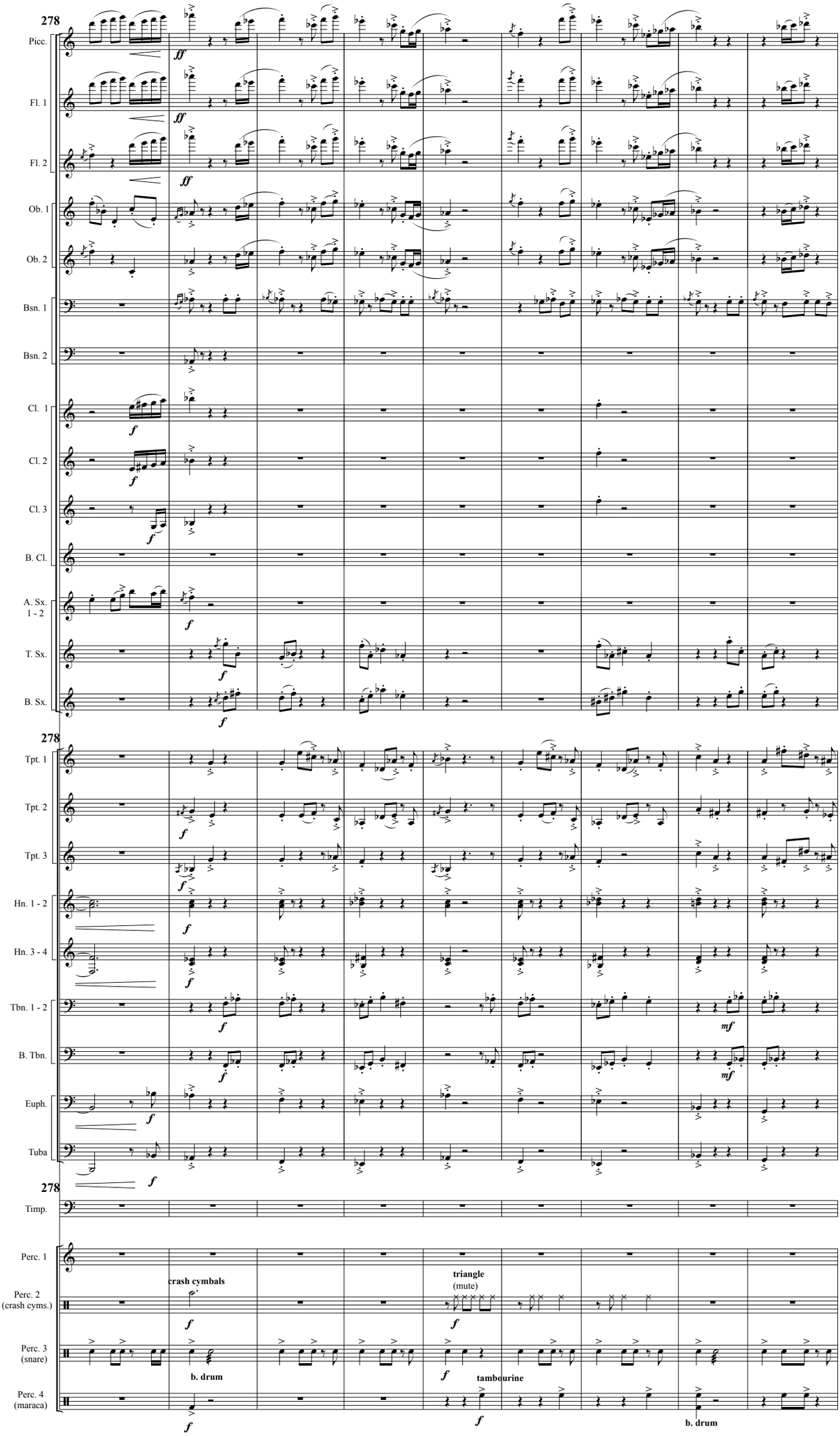

228
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
mp
mf
f
a2
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (glock.)
Perc. 2 (triangle)
Perc. 3 (snare)
Perc. 4 (B.D. tamb.)
crash cymbals
snare

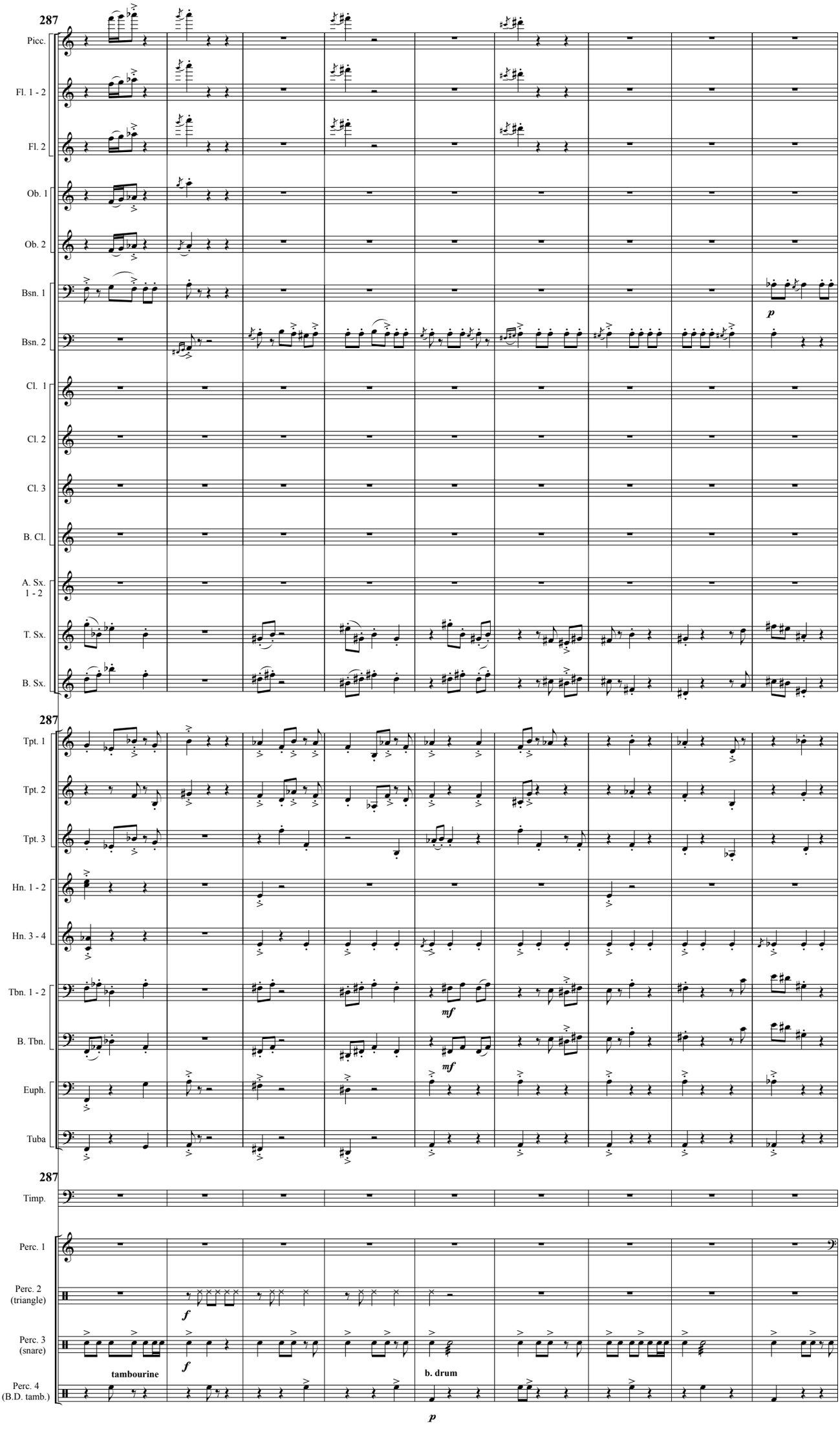

H
238
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
H
238
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
238
Timp.
Perc. 1 (glock.)
Perc. 2 (crash cyms.)
Perc. 3 (snare)
Perc. 4 (B.D. tamb.)
crash cymbals
triangle

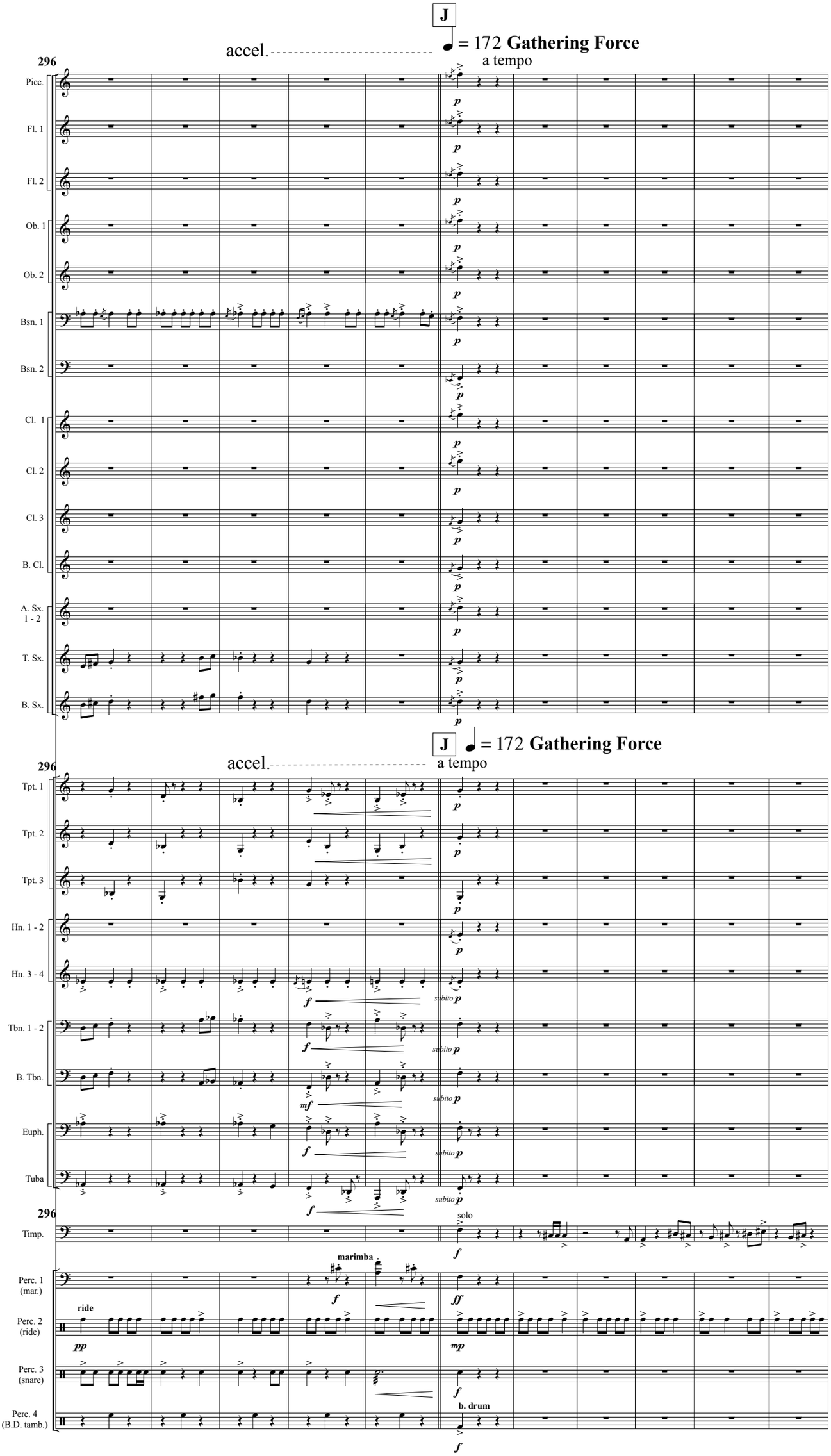

248
I
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
solo
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
248
I
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
248
Timp.
Perc. 1 (glock.)
Perc. 2 (triangle)
Perc. 3 (snare)
subito p
Perc. 4 (B.D. tamb.)

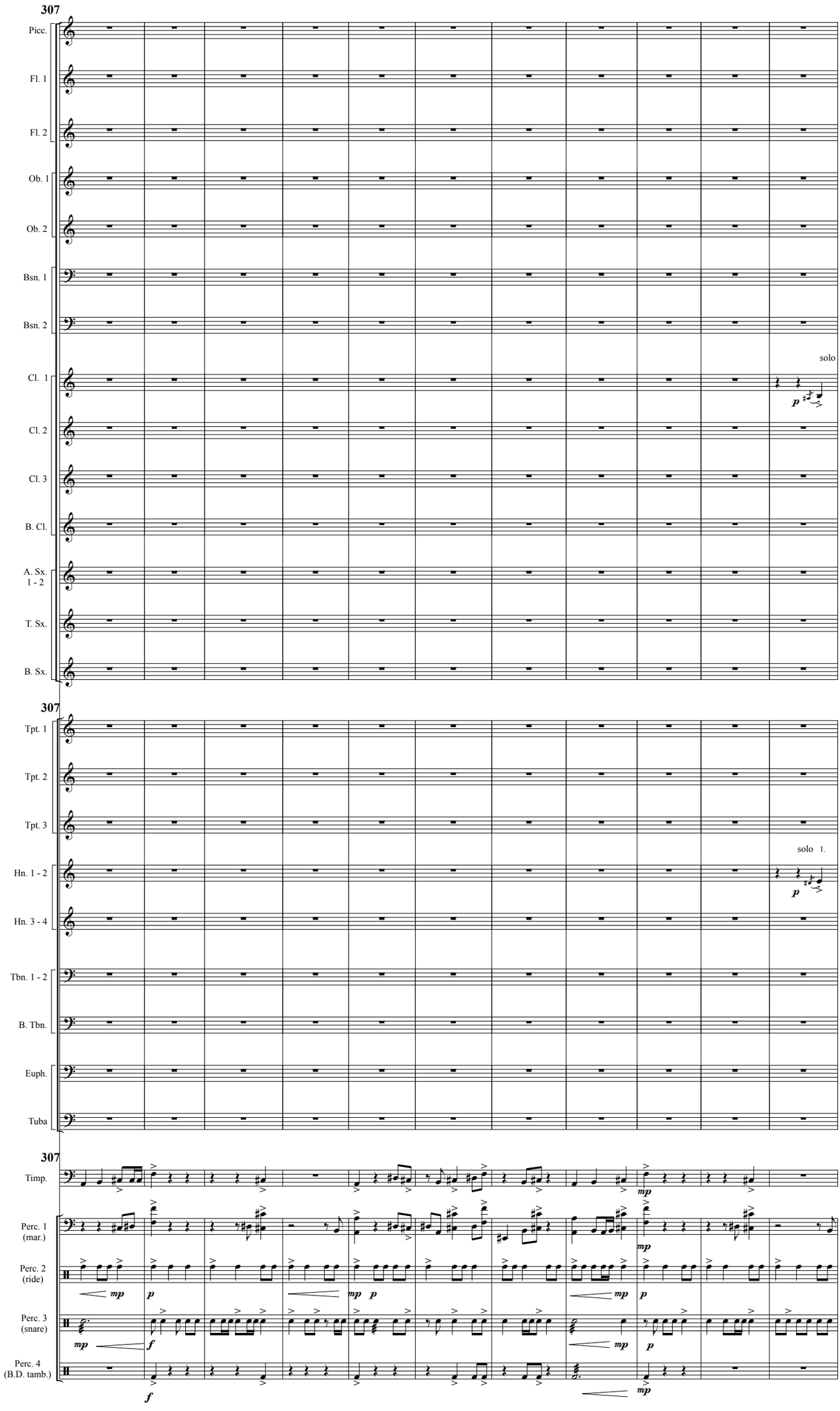

258
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
258
solo
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
solo
B. Tbn.
Euph.
Tuba
258
Timp.
Perc. 1
Perc. 2 (triangle)
egg shaker
Perc. 3
Perc. 4 (tamb.)

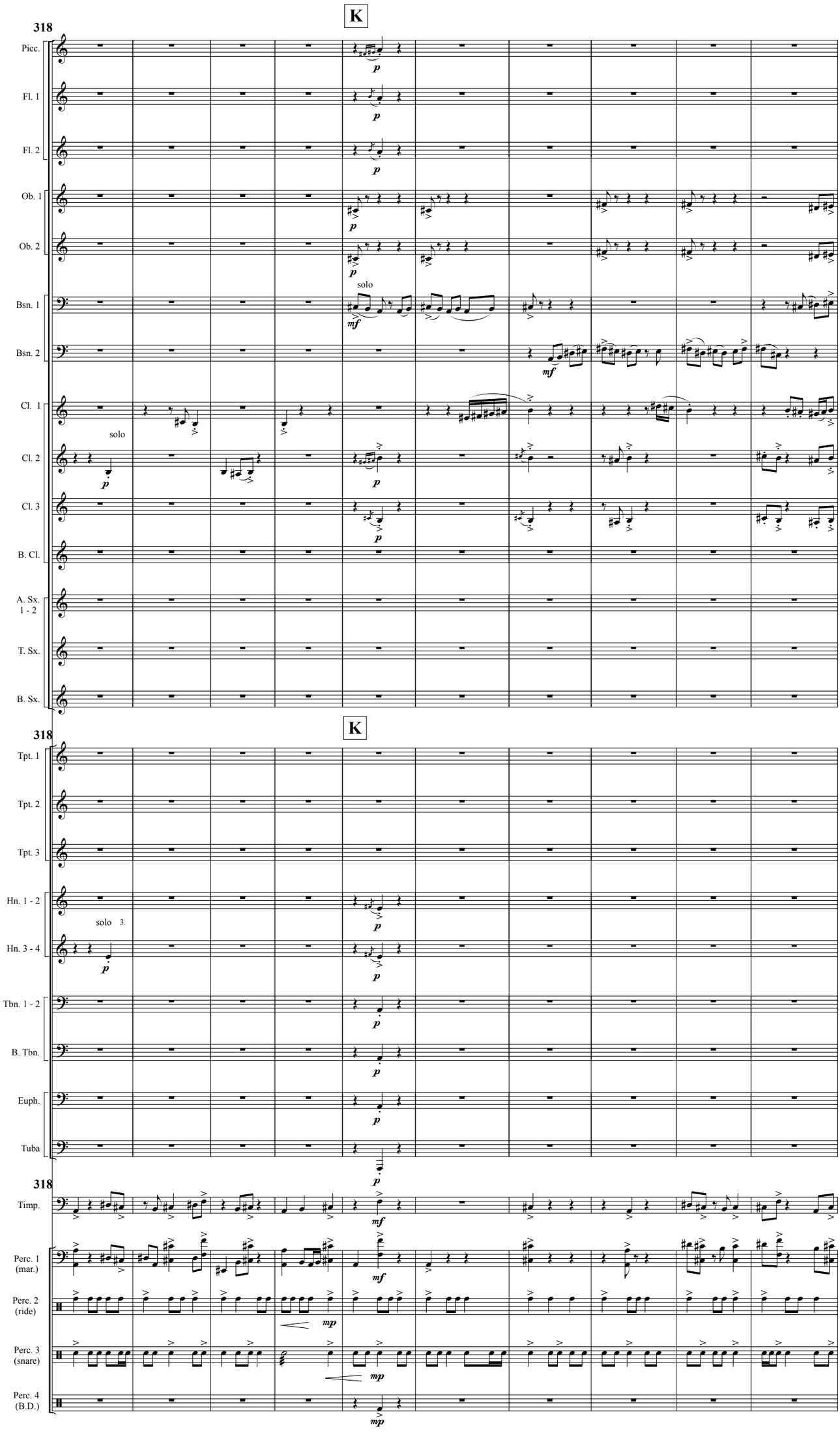

268
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
268
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
268
Timp.
Perc. 1
Perc. 2 (triangle)
Perc. 3 (egg shaker)
Perc. 4 (tamb.)
snare

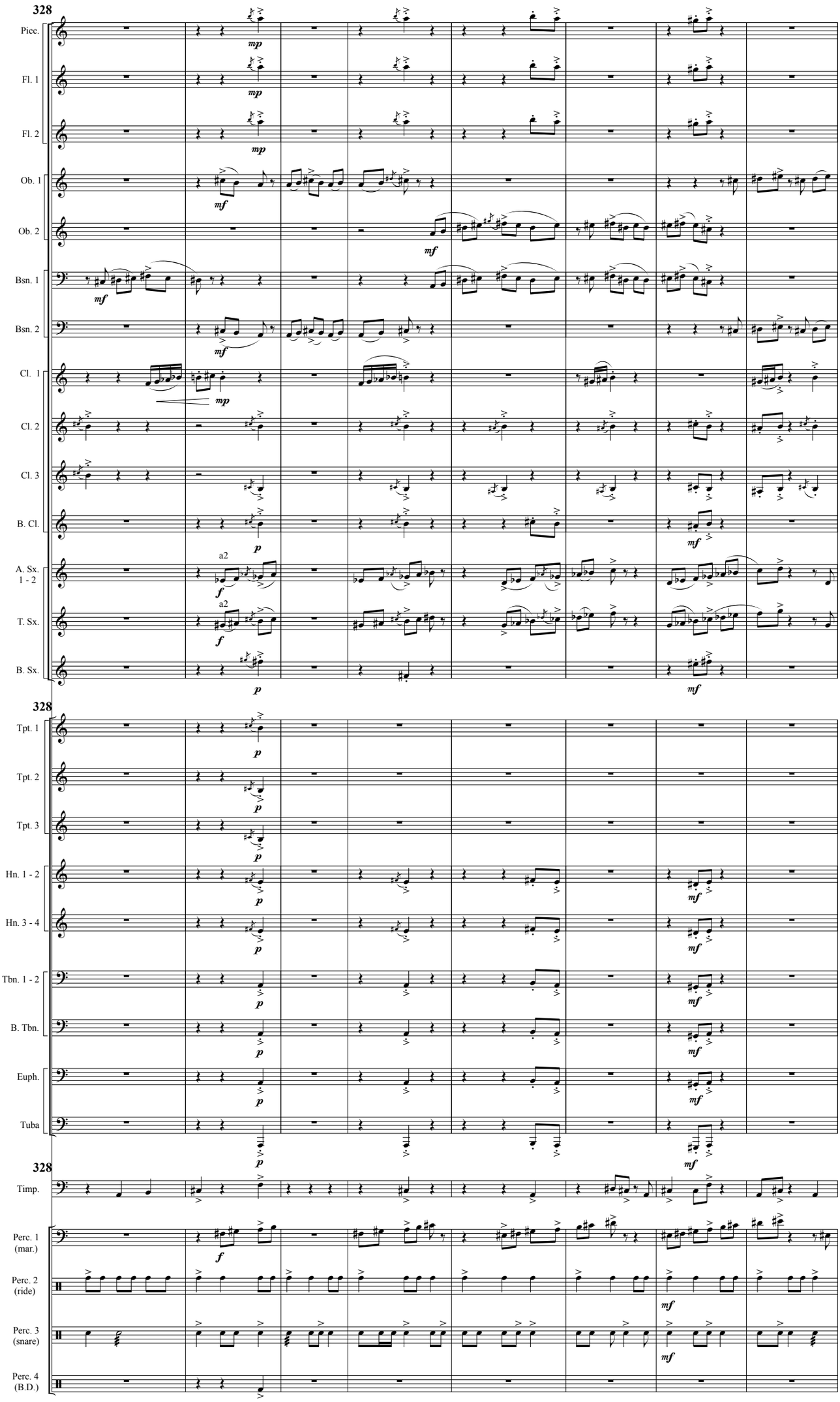

278
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
278
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
278
Timp.
Perc. 1
crash cymbals
triangle
(mute)
Perc. 2 (crash cyms.)
Perc. 3 (snare)
b. drum
tambourine
Perc. 4 (maraca)
b. drum

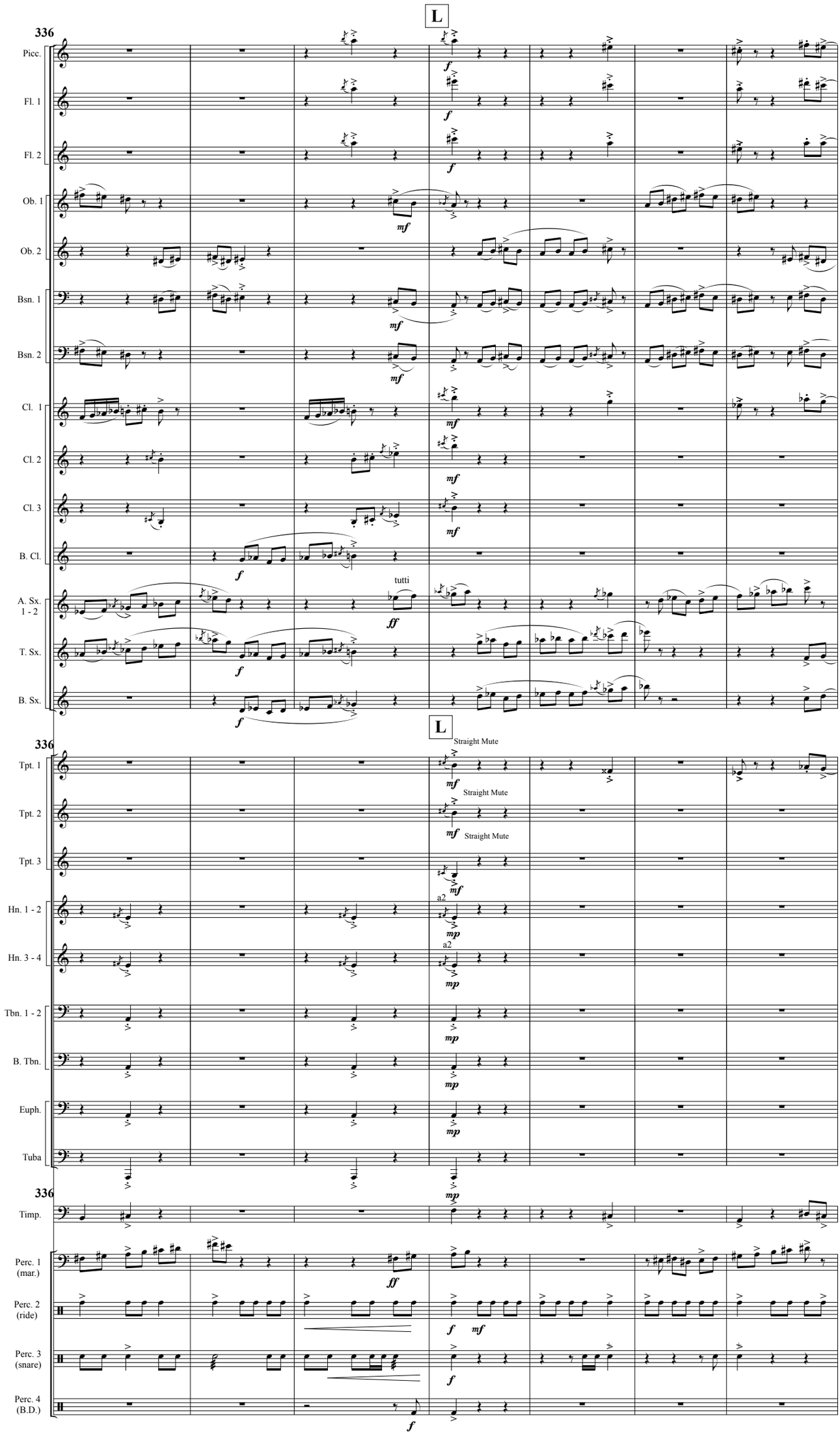

287
Picc.
Fl. 1 - 2
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
287
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
287
Timp.
Perc. 1
Perc. 2 (triangle)
Perc. 3 (snare)
Perc. 4 (B.D. tamb.)
tambourine
b. drum
p
mf
mf
f
f
p

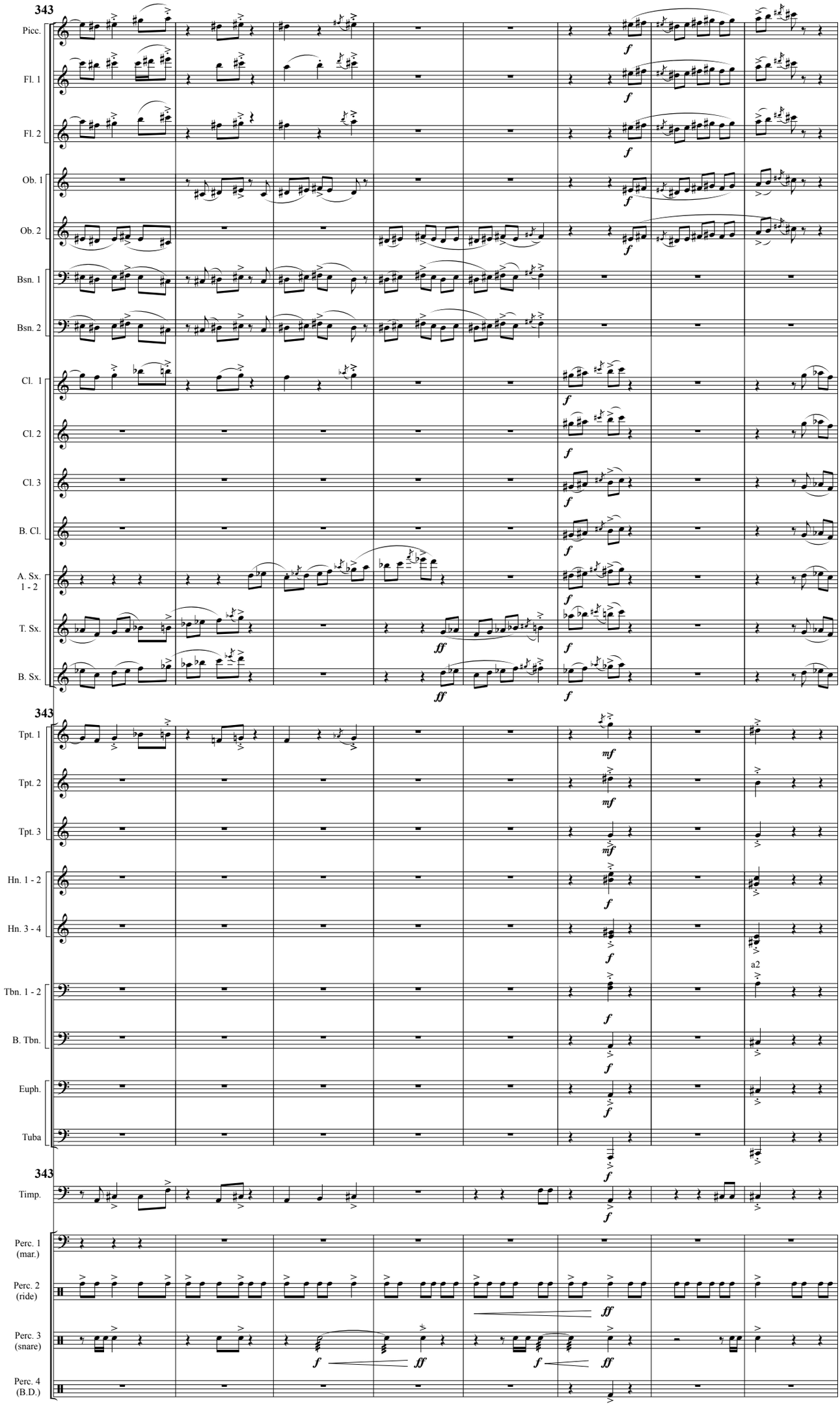

J
= 172 Gathering Force
accel.
a tempo
296
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
J
= 172 Gathering Force
accel.
a tempo
296
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
296
Timp.
solo
marimba
Perc. 1 (mar.)
ride
Perc. 2 (ride)
Perc. 3 (snare)
b. drum
Perc. 4 (B.D. tamb.)

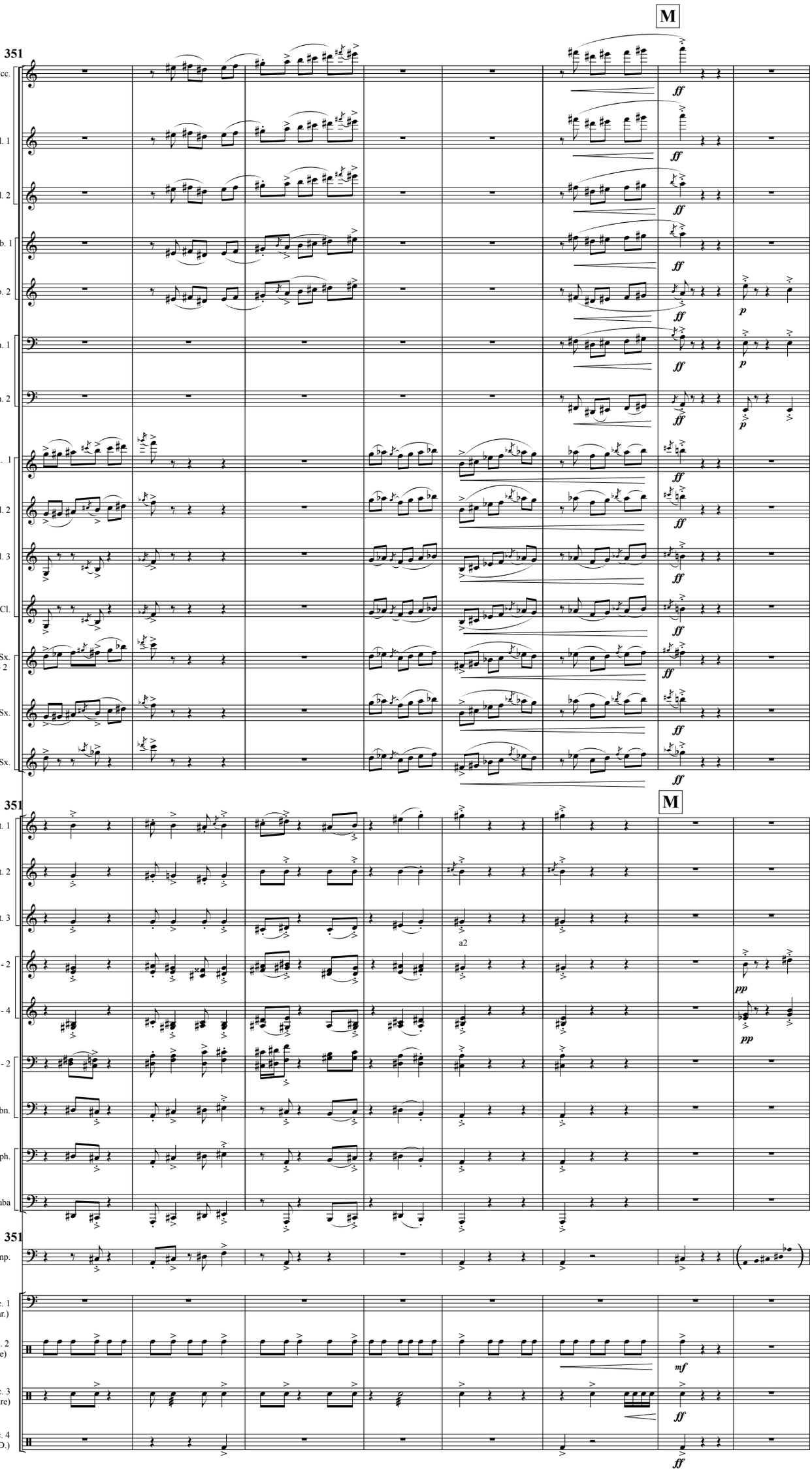

307
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
solo
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
307
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
solo 1.
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
307
Timp.
Perc. 1 (mar.)
Perc. 2 (ride)
Perc. 3 (snare)
Perc. 4 (B.D. tamb.)

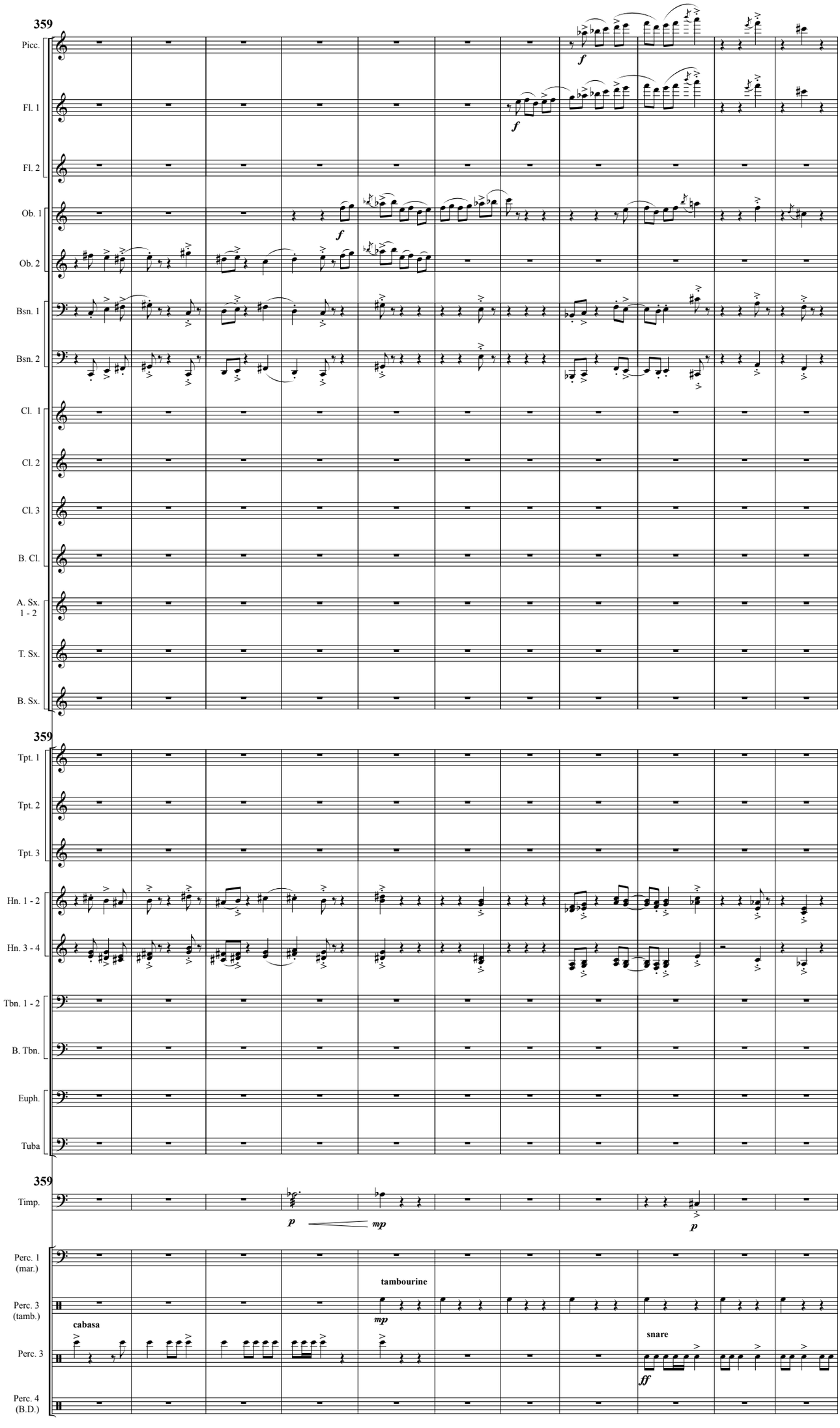

K
318
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
solo
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (ride)
Perc. 3 (snare)
Perc. 4 (B.D.)

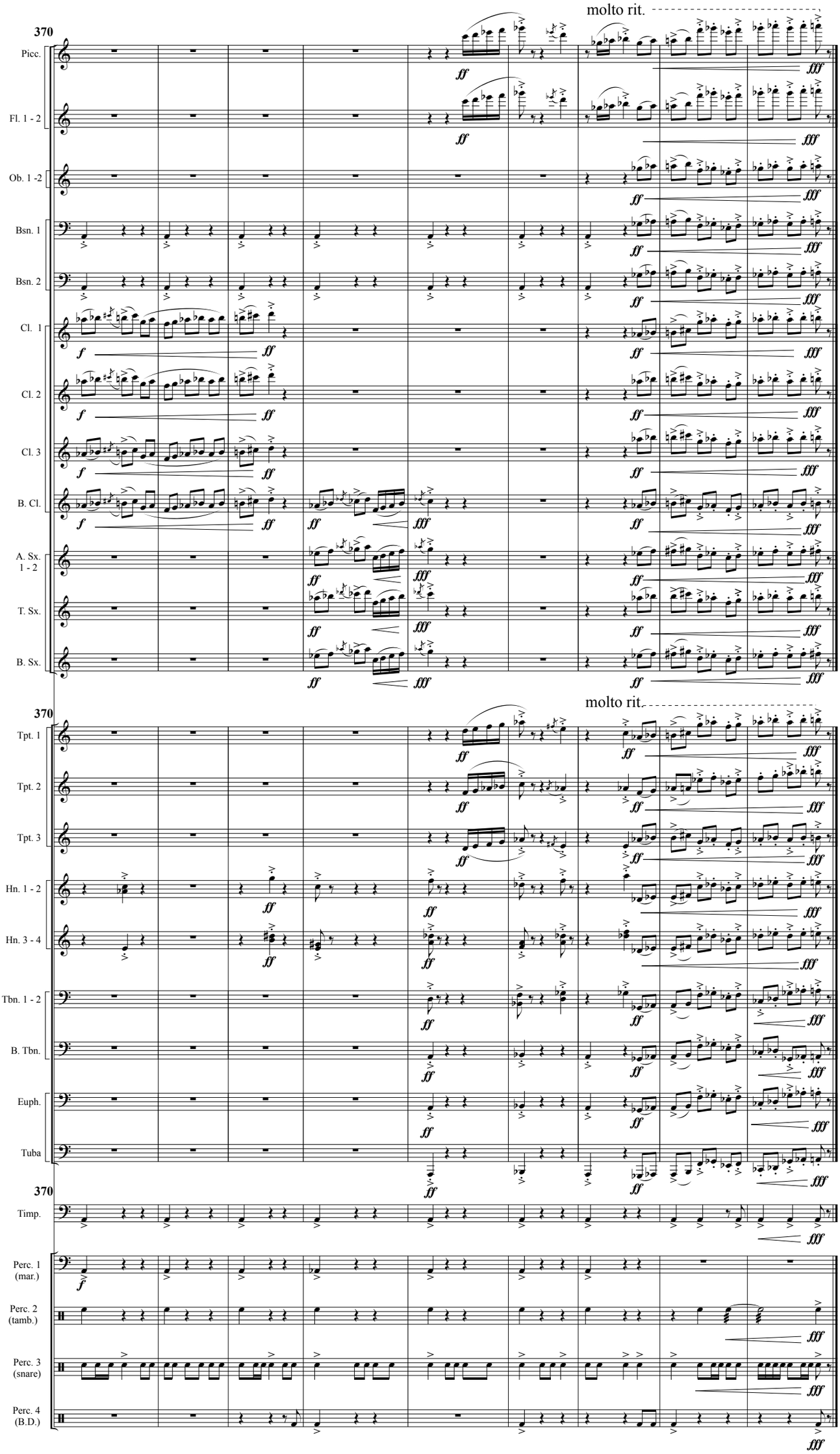

328
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
328
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
328
Timp.
Perc. 1 (mar.)
Perc. 2 (ride)
Perc. 3 (snare)
Perc. 4 (B.D.)
mp
mf
p
f
a2

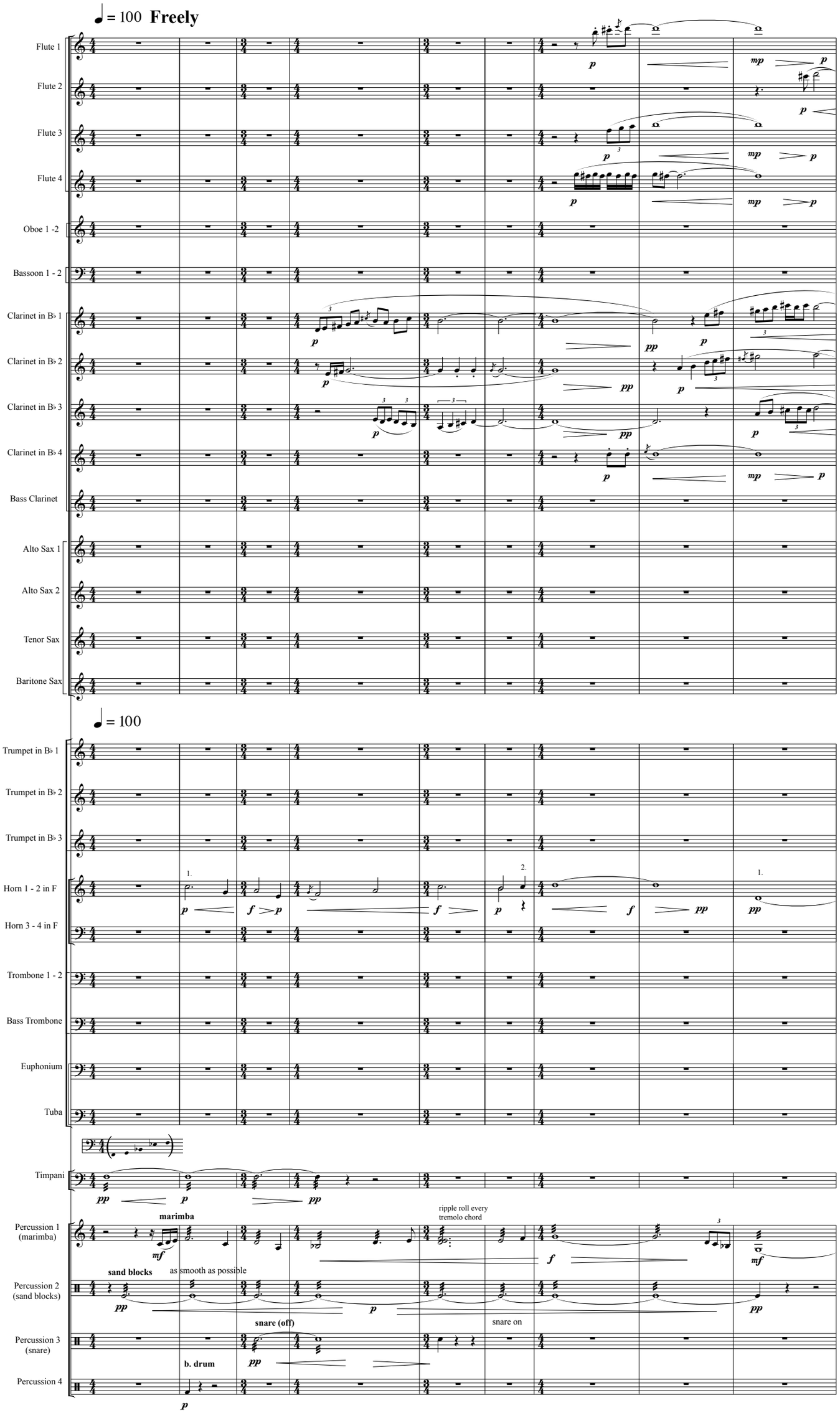

L
336
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
tutti
L
Straight Mute
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
a2
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (ride)
Perc. 3 (snare)
Perc. 4 (B.D.)

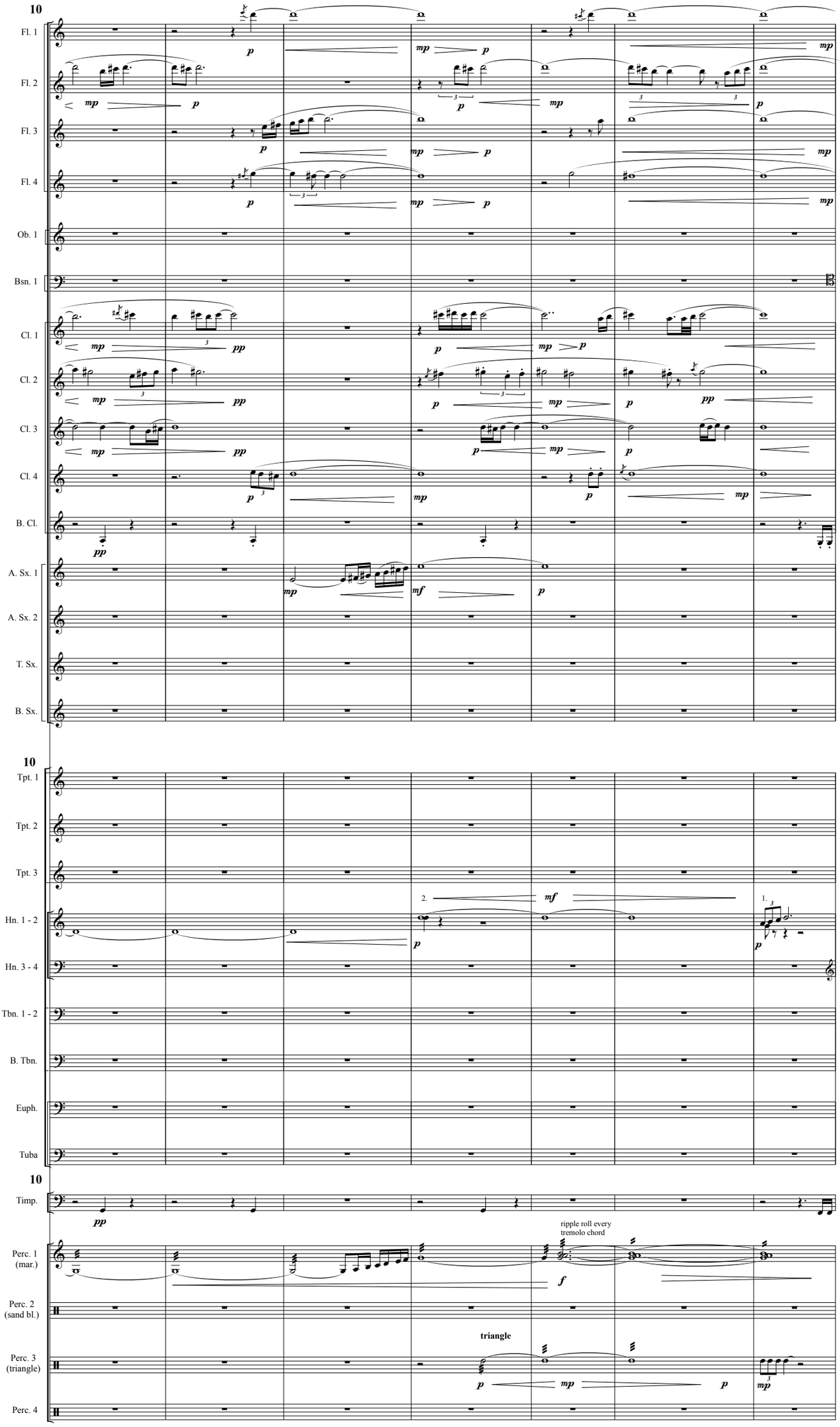

343
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
343
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
343
Timp.
Perc. 1 (mar.)
Perc. 2 (ride)
Perc. 3 (snare)
Perc. 4 (B.D.)
f
ff
mf
a2

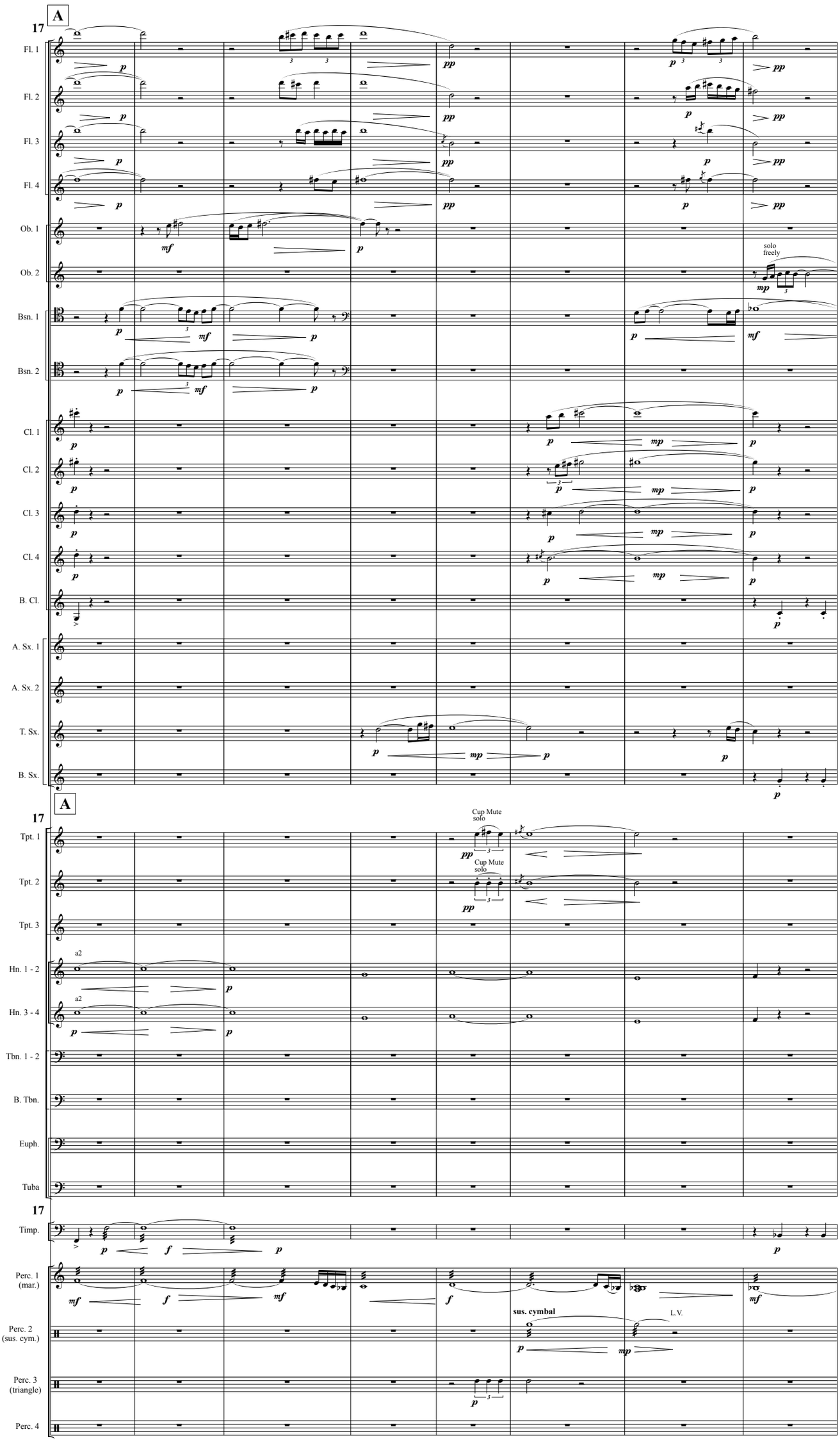

M
351
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
ff
p
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
a2
pp
Timp.
Perc. 1 (mar.)
Perc. 2 (ride)
Perc. 3 (snare)
Perc. 4 (B.D.)
mf

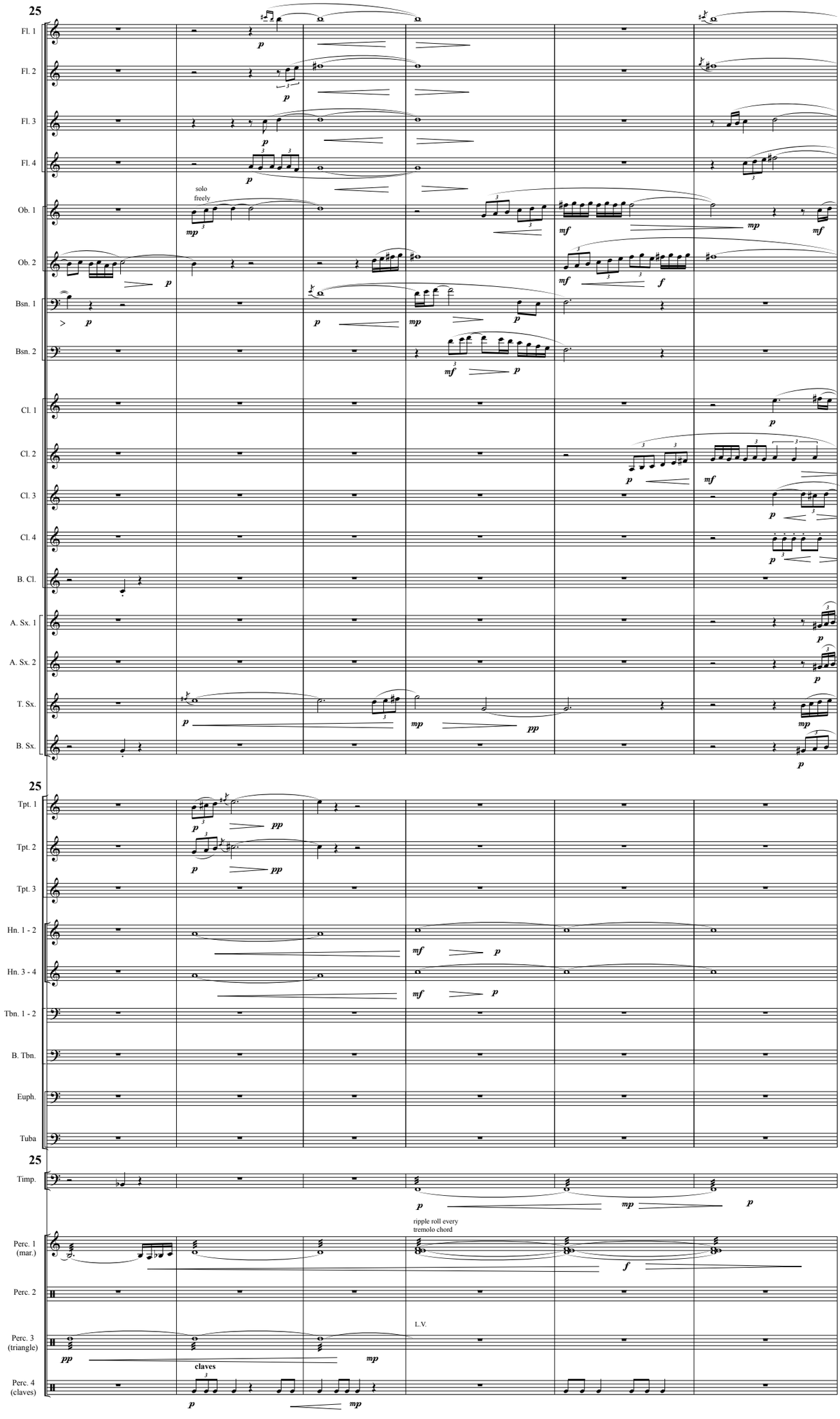

359
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
359
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
359
Timp.
Perc. 1 (mar.)
Perc. 3 (tamb.)
Perc. 3
Perc. 4 (B.D.)
cabasa
tambourine
snare
f
mp
p
ff

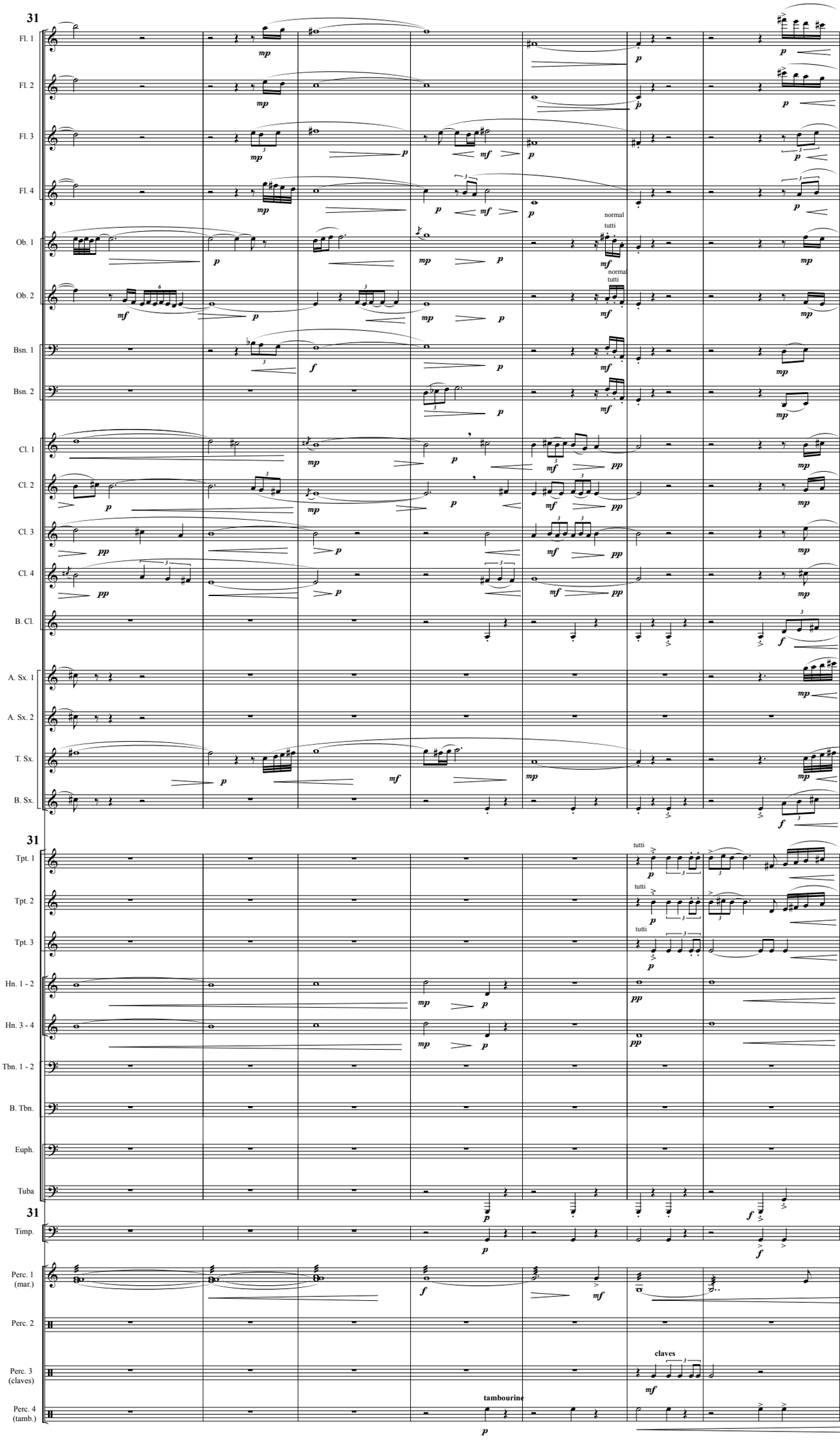

molto rit.
370
Picc.
Fl. 1 - 2
Ob. 1 -2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
molto rit.
370
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
370
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)

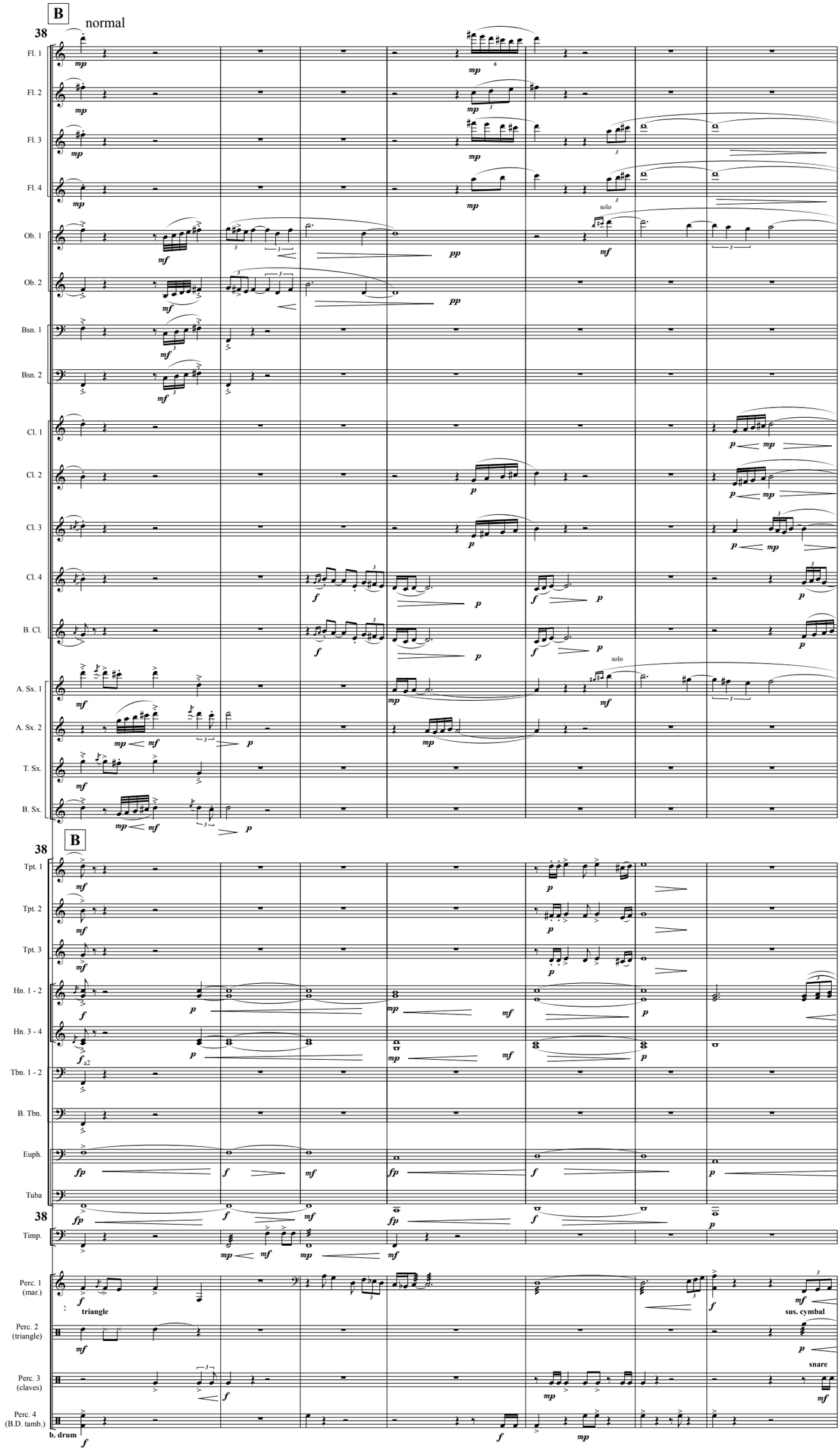

♩ = 100 Freely
Flute 1
Flute 2
Flute 3
Flute 4
Oboe 1 -2
Bassoon 1 - 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Clarinet in B♭ 4
Bass Clarinet
Alto Sax 1
Alto Sax 2
Tenor Sax
Baritone Sax
♩ = 100
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Horn 1 - 2 in F
Horn 3 - 4 in F
Trombone 1 - 2
Bass Trombone
Euphonium
Tuba
Timpani
Percussion 1 (marimba)
Percussion 2 (sand blocks)
Percussion 3 (snare)
Percussion 4
marimba
ripple roll every tremolo chord
sand blocks
as smooth as possible
snare (off)
snare on
b. drum

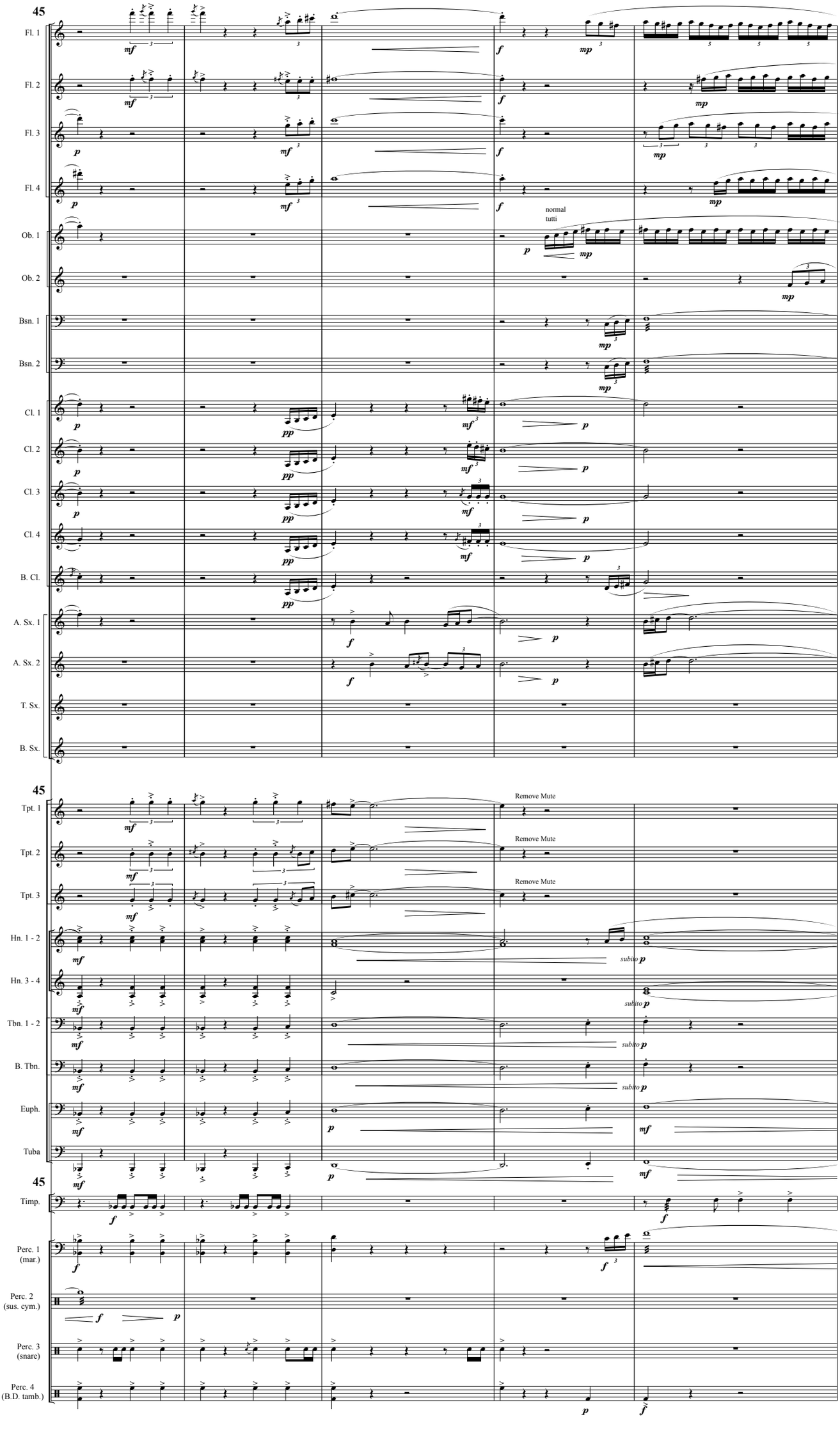

10
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Bsn. 1
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
10
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
10
Timp.
Perc. 1 (mar.)
Perc. 2 (sand bl.)
Perc. 3 (triangle)
Perc. 4
ripple roll every tremolo chord
triangle

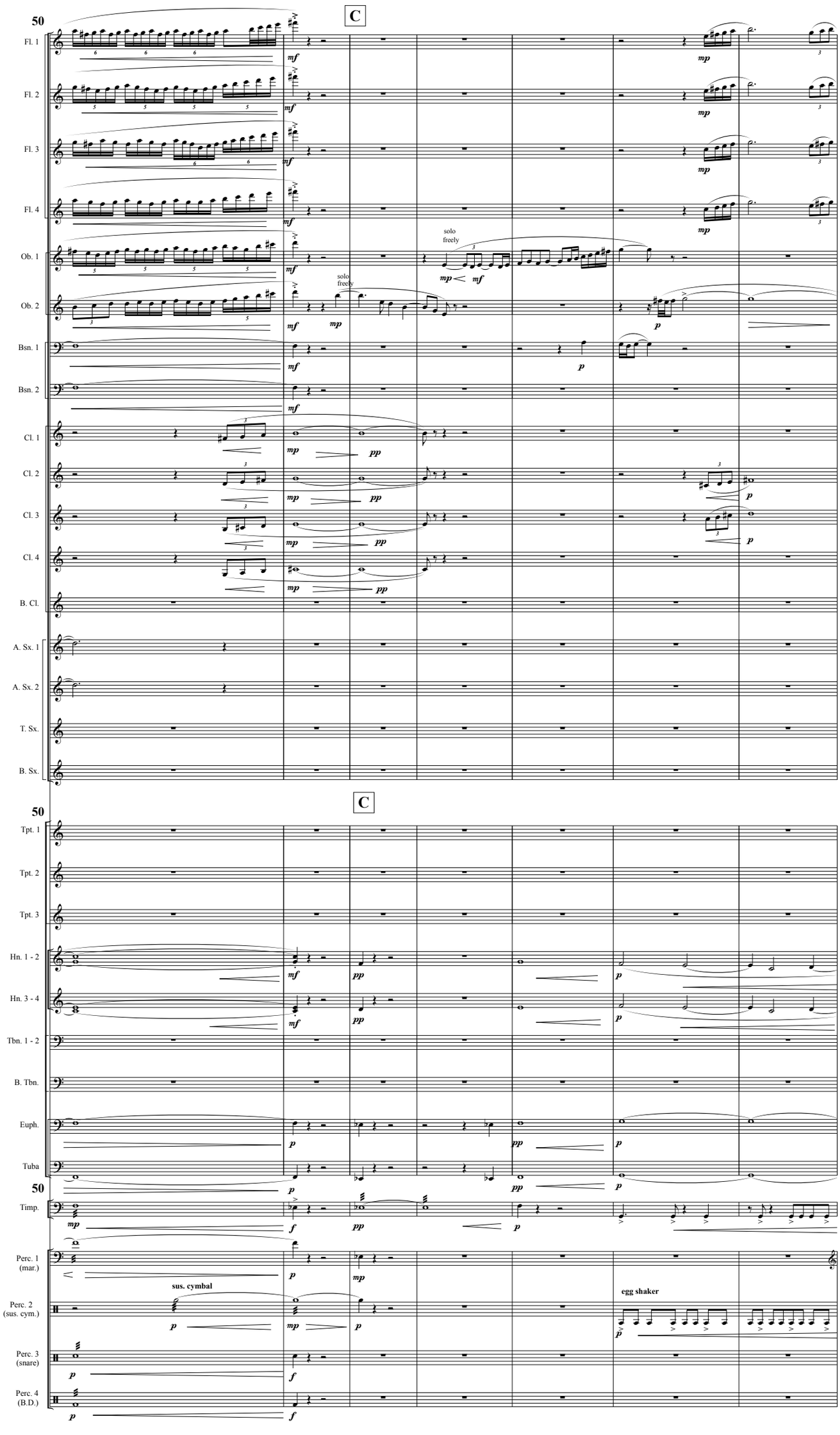

A
17
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
solo
freely
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
A
17
Cup Mute
solo
Tpt. 1
Cup Mute
solo
Tpt. 2
Tpt. 3
a2
Hn. 1 - 2
a2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
17
Timp.
Perc. 1
(mar.)
sus. cymbal
L.V.
Perc. 2
(sus. cym.)
Perc. 3
(triangle)
Perc. 4

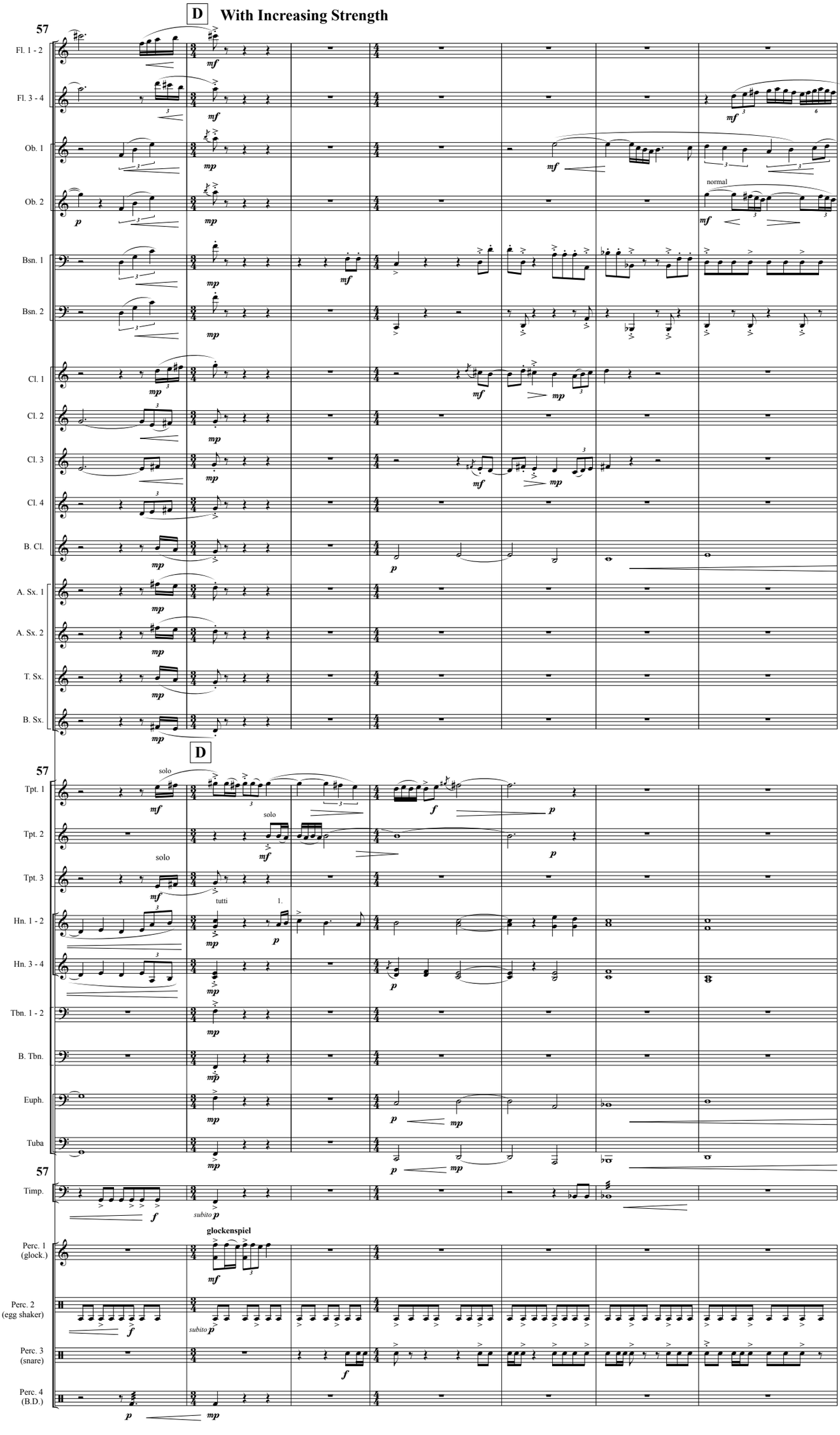

25
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
solo
freely
25
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
25
Timp.
Perc. 1
(mar.)
Perc. 2
Perc. 3
(triangle)
Perc. 4
(claves)
ripple roll every
tremolo chord
L.V.
claves

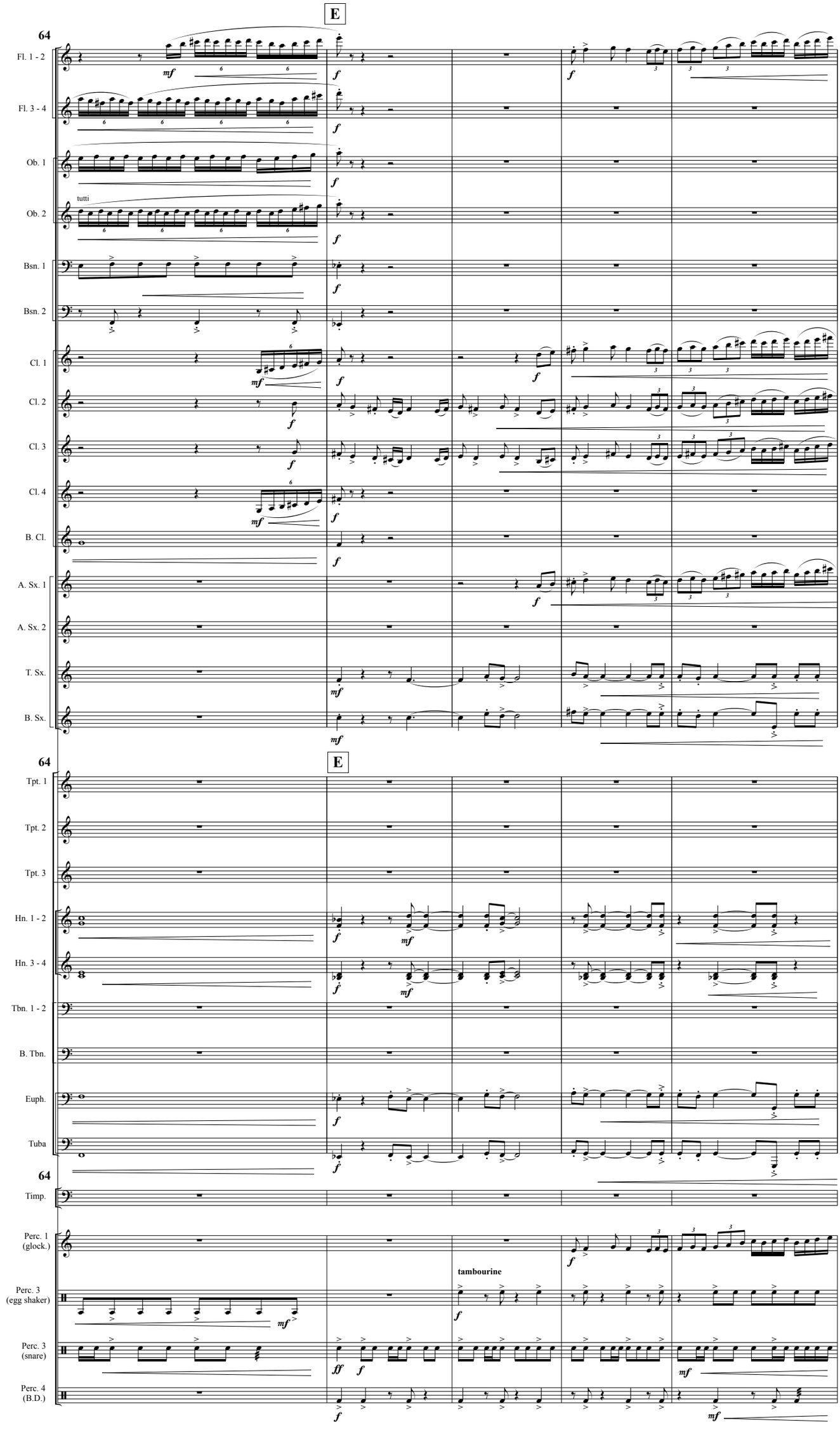

31
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
31
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
31
Timp.
Perc. 1 (mar.)
Perc. 2
Perc. 3 (claves)
Perc. 4 (tamb.)
normal
tutti
claves
tambourine

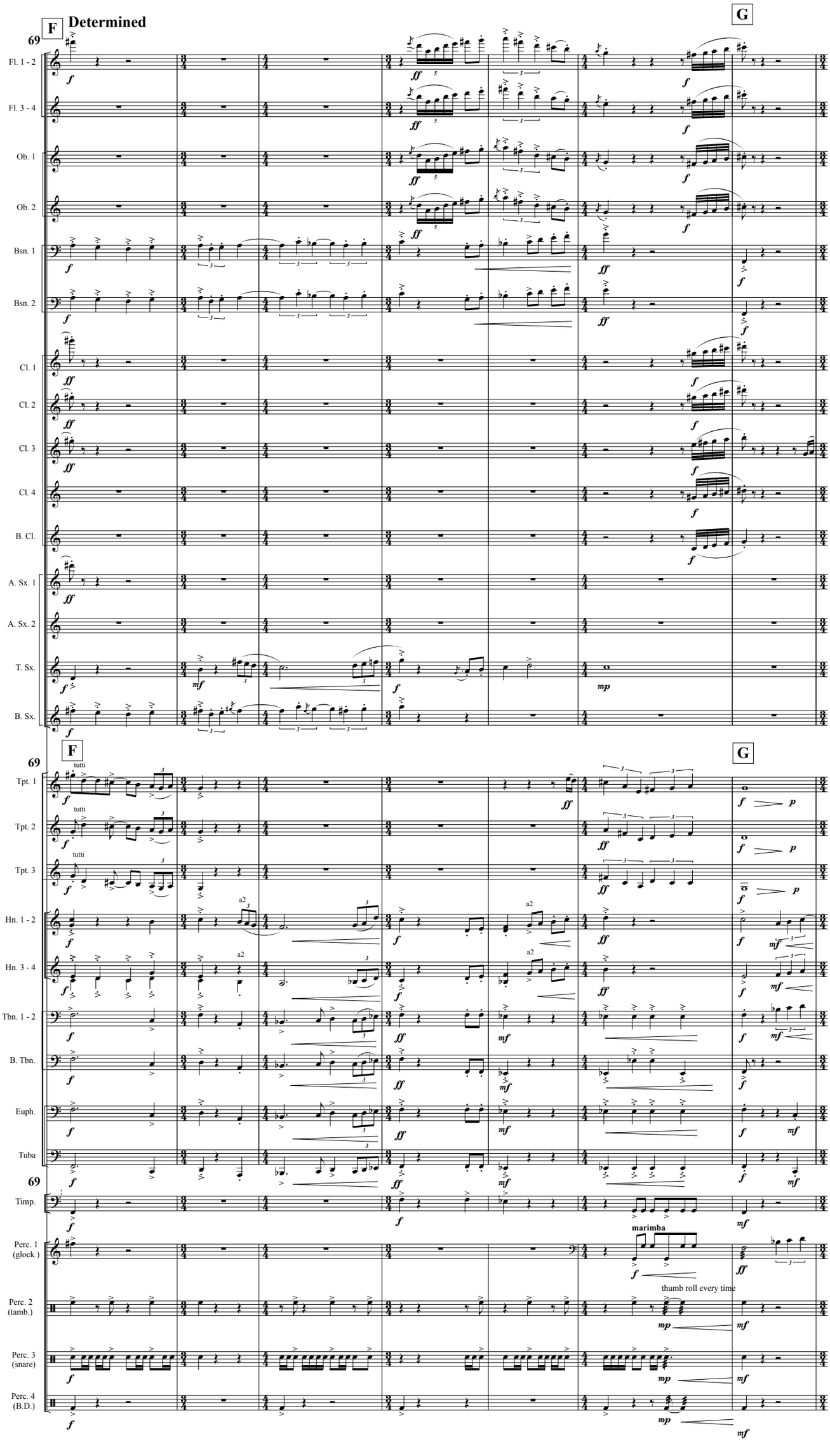

B
normal
38
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
solo
B
38
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
38
Timp.
Perc. 1 (mar.)
triangle
sus. cymbal
Perc. 2 (triangle)
snare
Perc. 3 (claves)
Perc. 4 (B.D. tamb.)
b. drum

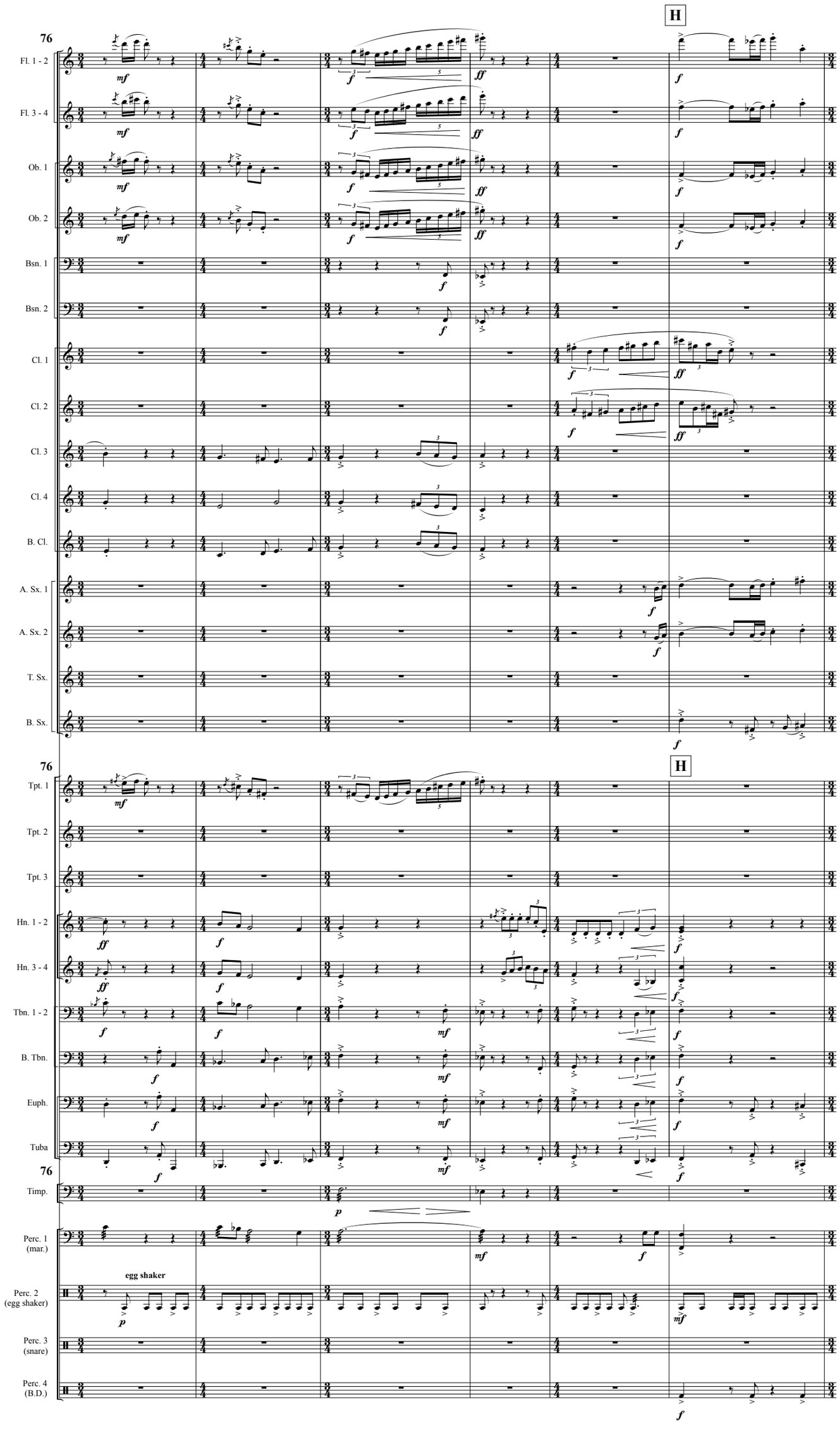

45
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
normal
tutti
45
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Remove Mute
Remove Mute
Remove Mute
subito p
subito p
subito p
45
Timp.
Perc. 1 (mar.)
Perc. 2 (sus. cym.)
Perc. 3 (snare)
Perc. 4 (B.D. tamb.)

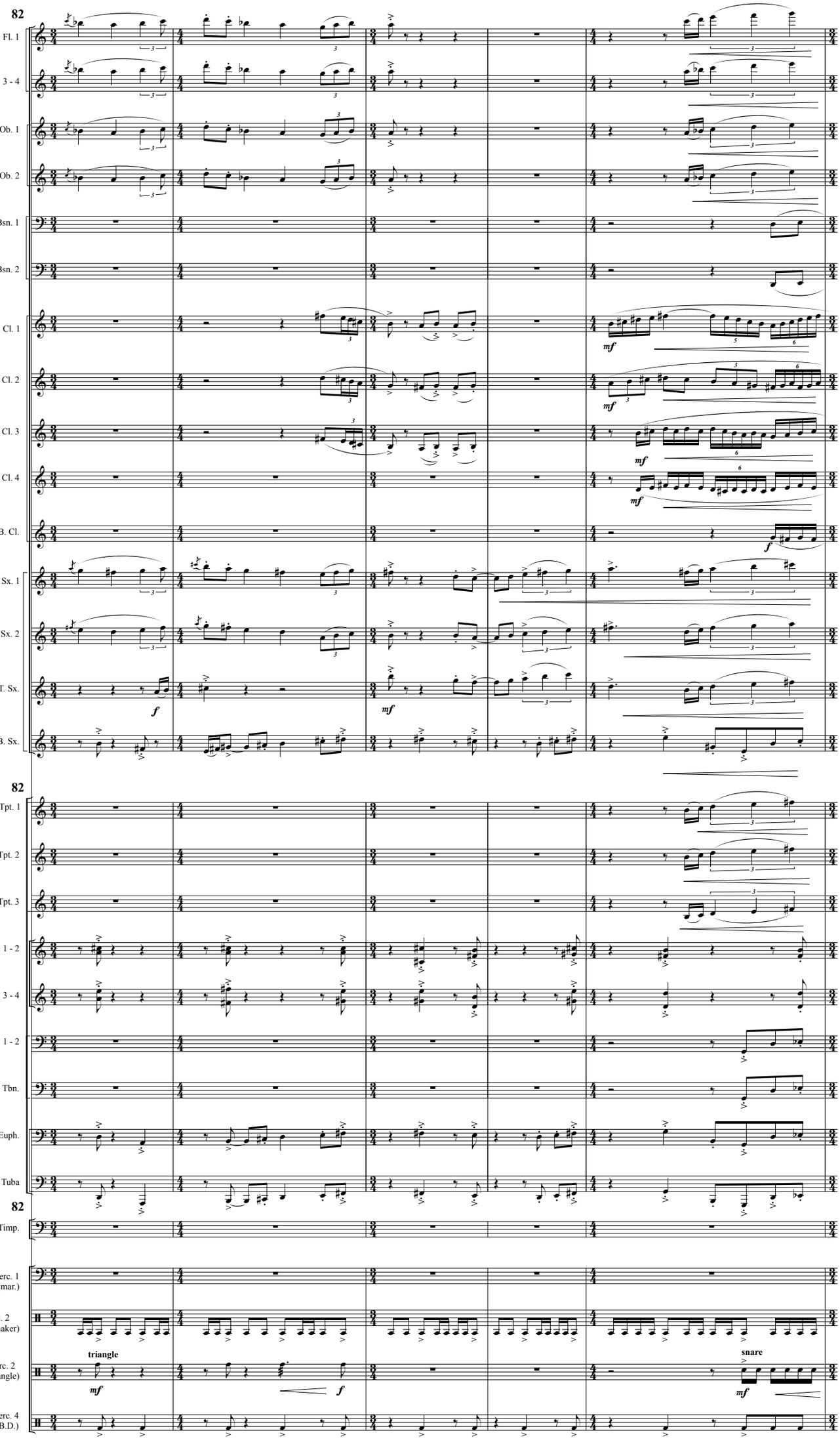

50
C
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
solo
freely
50
C
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
50
Timp.
Perc. 1
(mar.)
sus. cymbal
Perc. 2
(sus. cym.)
egg shaker
Perc. 3
(snare)
Perc. 4
(B.D.)

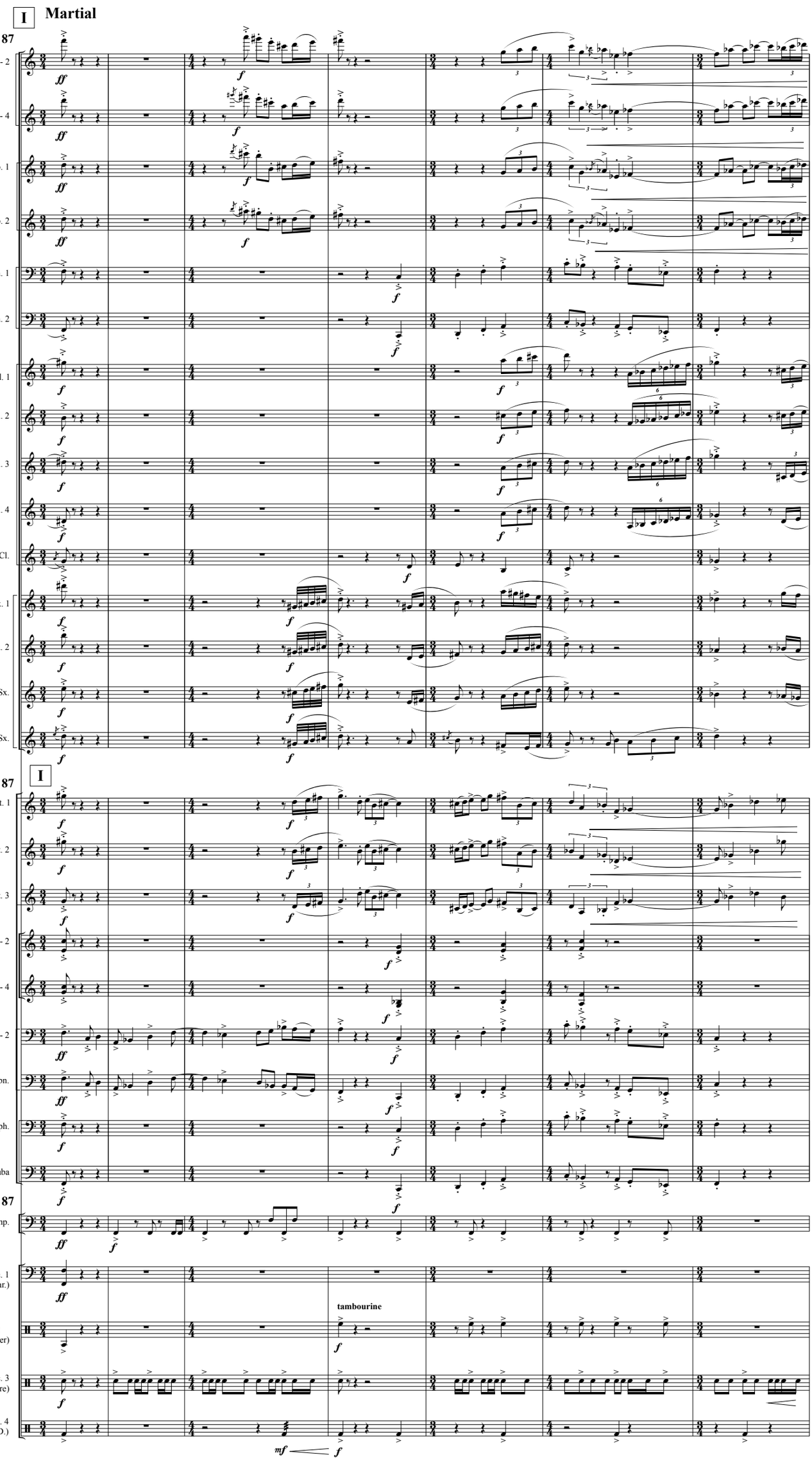

D
With Increasing Strength
57
Fl. 1 - 2
Fl. 3 - 4
Ob. 1
Ob. 2
normal
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
D
57
solo
Tpt. 1
Tpt. 2
Tpt. 3
tutti
1.
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
57
Timp.
subito
glockenspiel
Perc. 1 (glock.)
Perc. 2 (egg shaker)
Perc. 3 (snare)
Perc. 4 (B.D.)

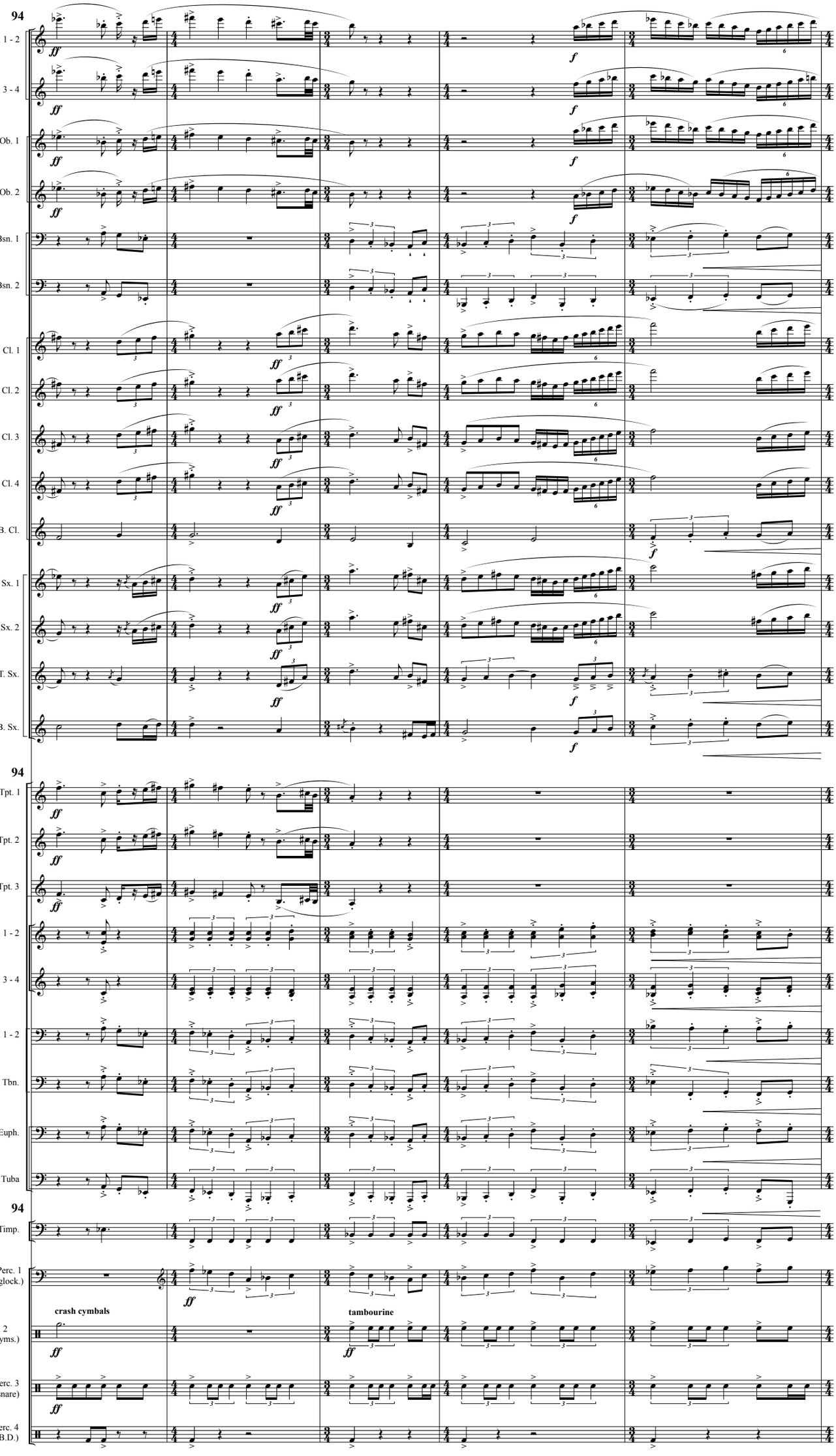

E
64
Fl. 1 - 2
Fl. 3 - 4
Ob. 1
Ob. 2
tutti
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (glock.)
Perc. 3 (egg shaker)
Perc. 3 (snare)
Perc. 4 (B.D.)
tambourine

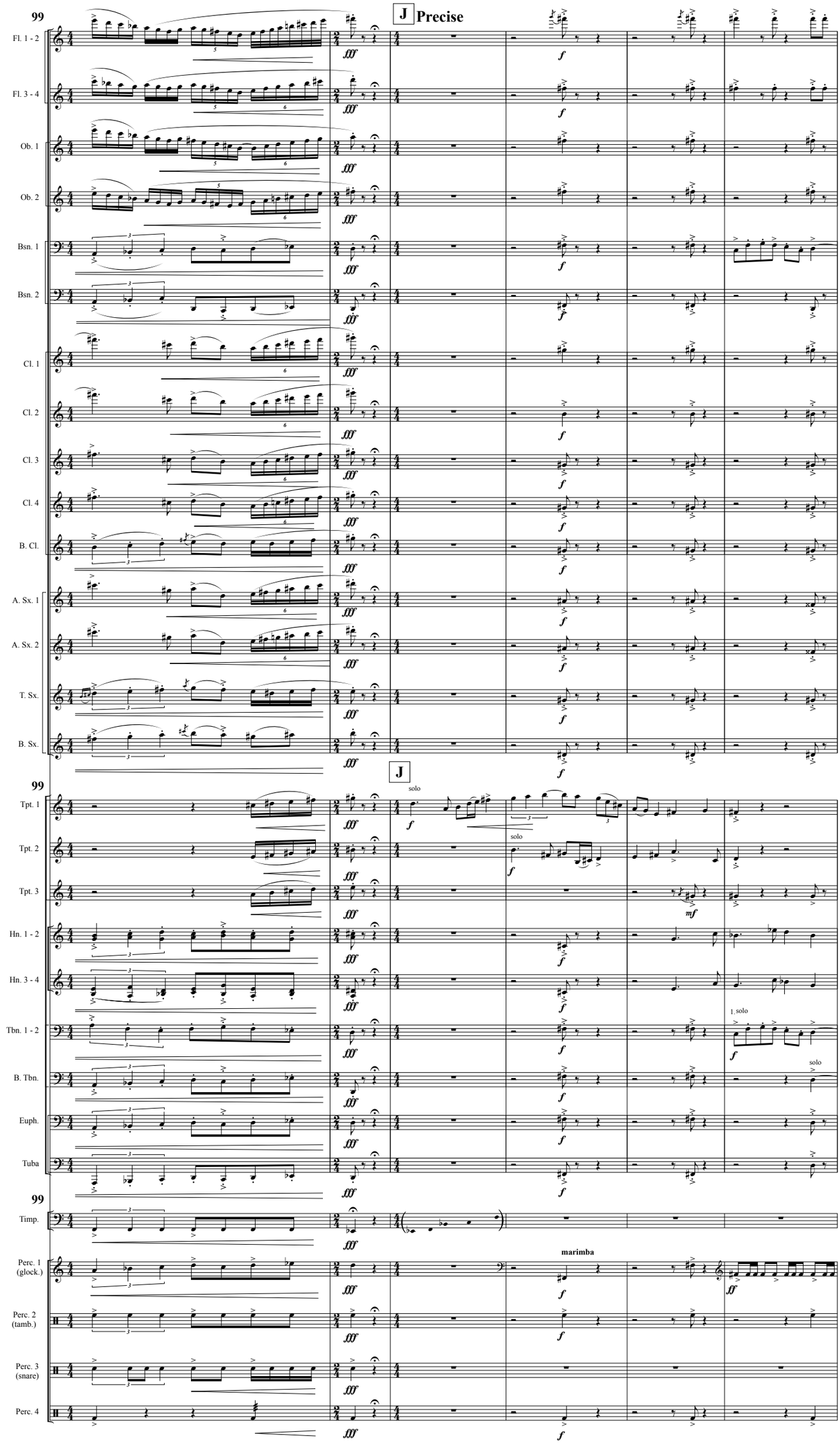

F
Determined
69
G
Fl. 1 - 2
Fl. 3 - 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
F
69
G
tutti
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
a2
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
69
Timp.
marimba
Perc. 1 (glock.)
thumb roll every time
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)

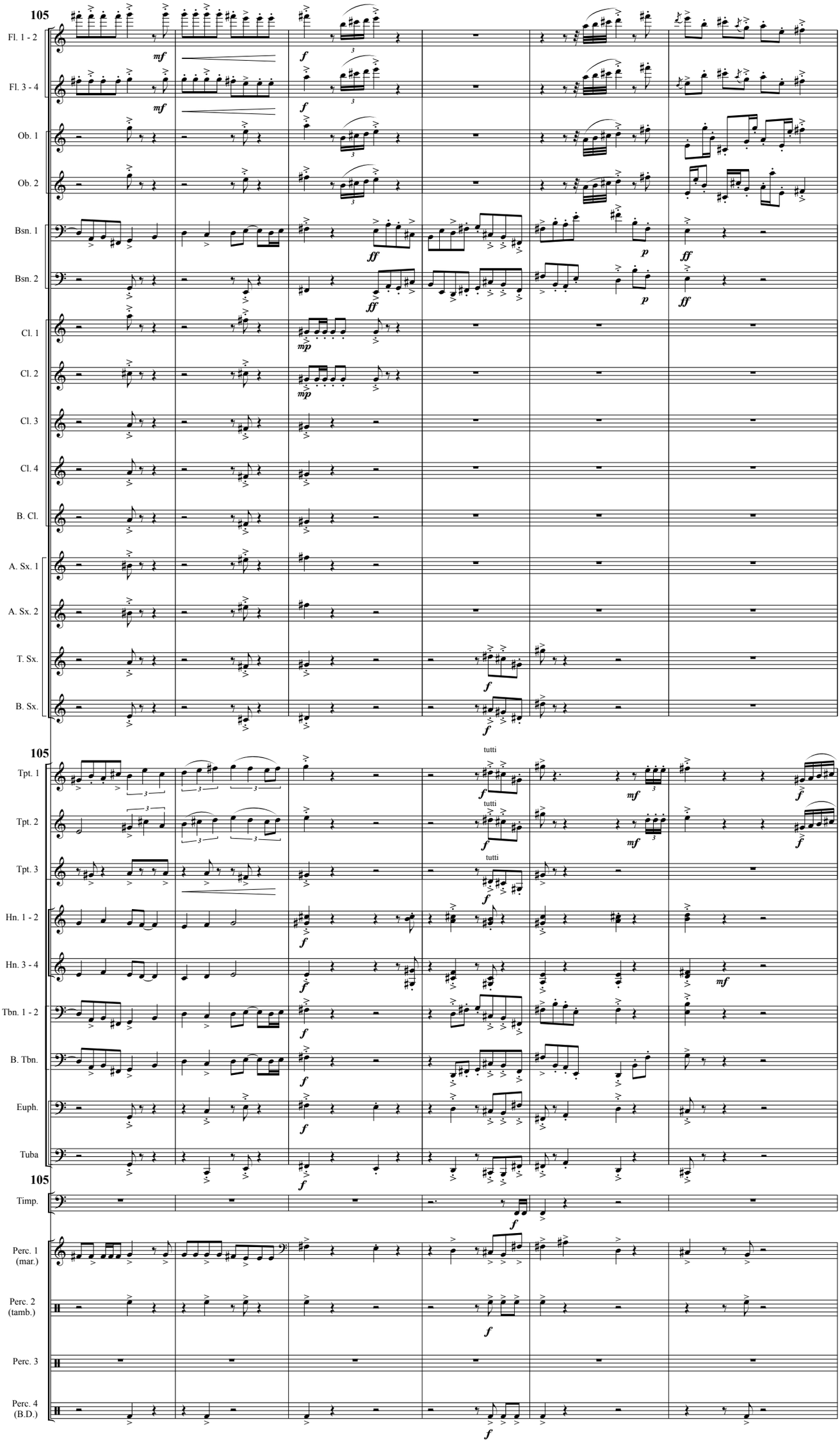

76
H
Fl. 1 - 2
Fl. 3 - 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
76
H
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
76
Timp.
Perc. 1 (mar.)
egg shaker
Perc. 2 (egg shaker)
Perc. 3 (snare)
Perc. 4 (B.D.)

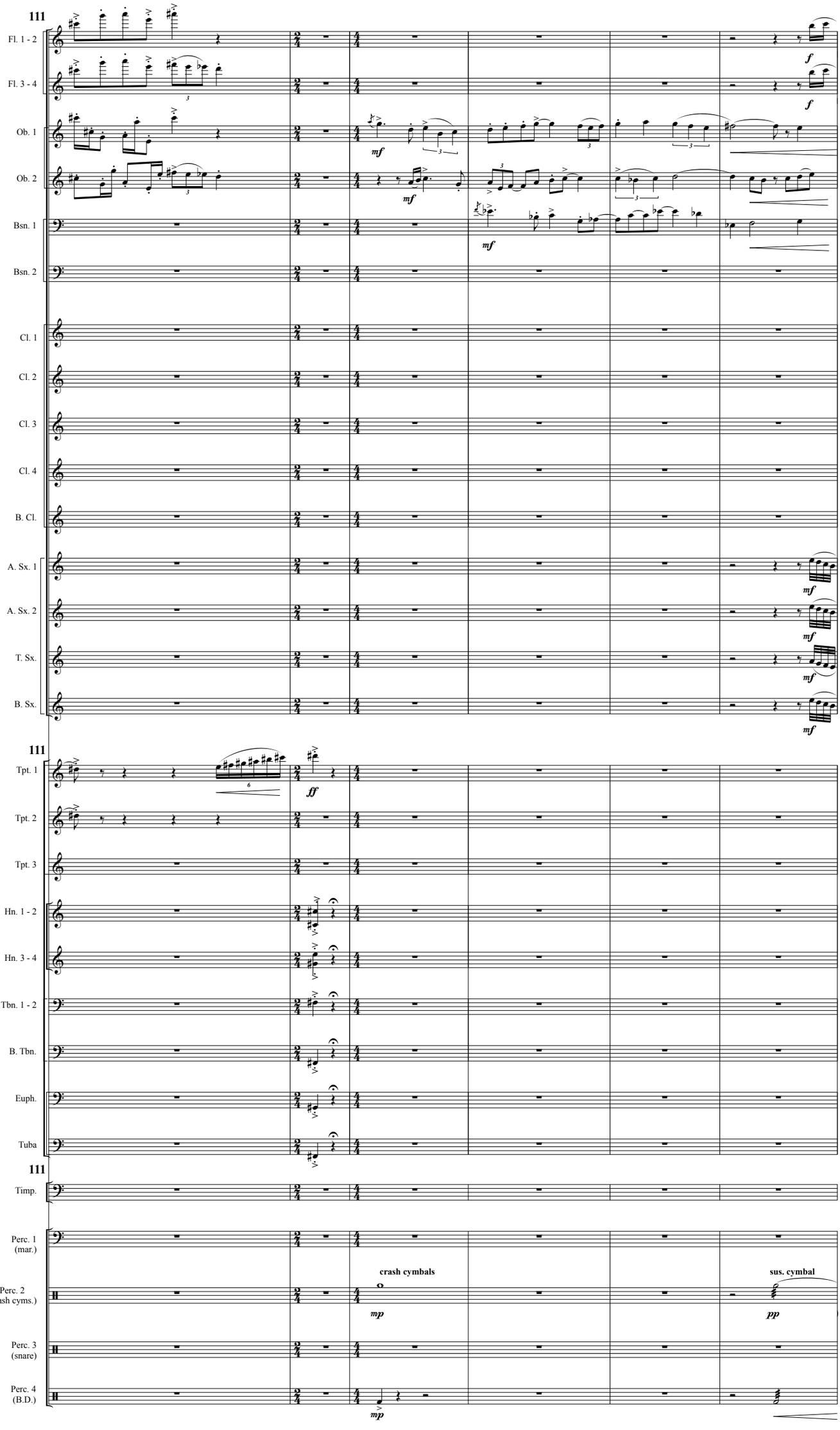

82
Fl. 1
Fl. 3 - 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
82
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
82
Timp.
Perc. 1 (mar.)
Perc. 2 (egg shaker)
triangle
Perc. 2 (triangle)
snare
Perc. 4 (B.D.)
mf
f

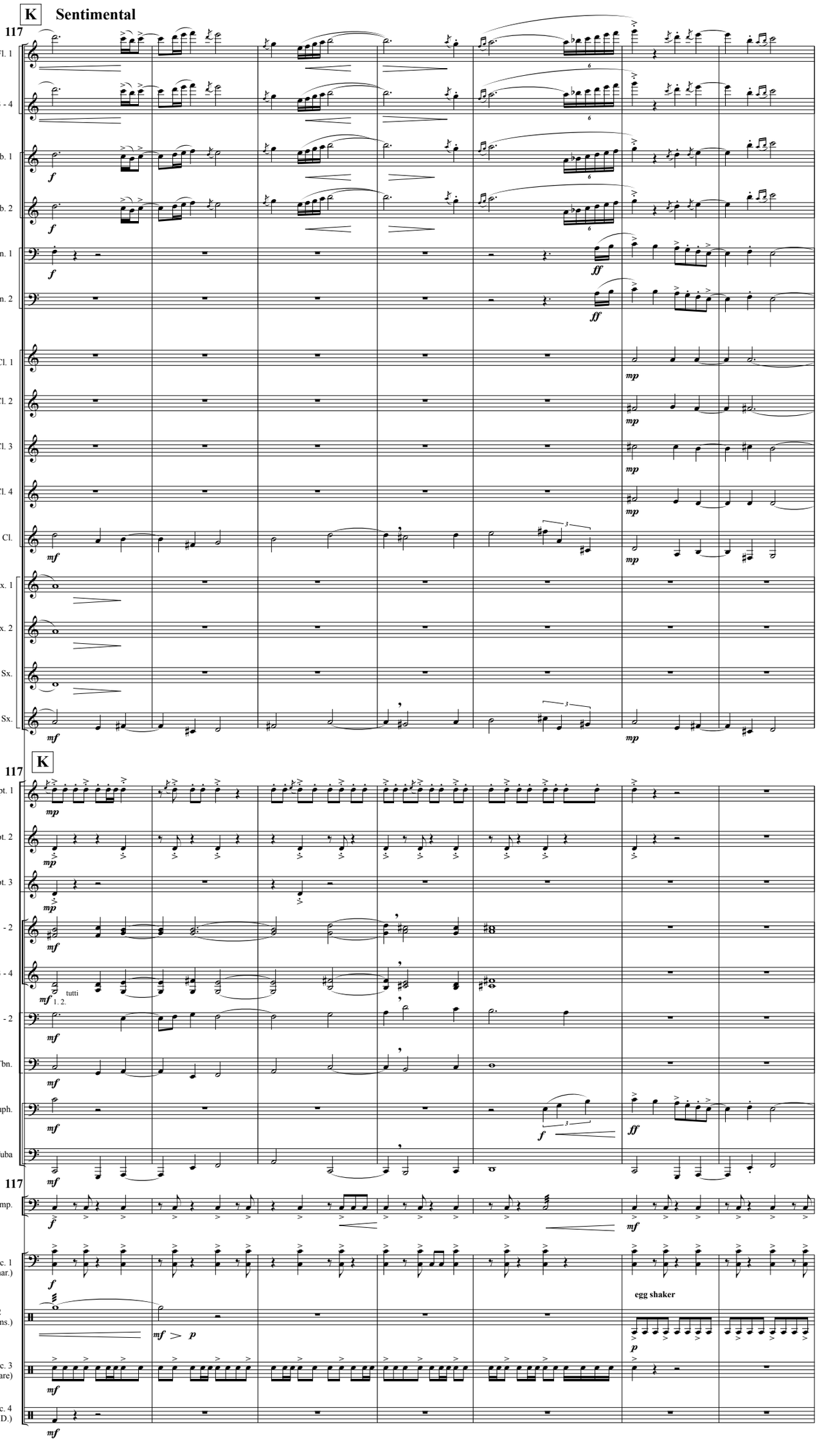

I
Martial
87
Fl. 1 - 2
Fl. 3 - 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
I
87
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
87
Timp.
Perc. 1 (mar.)
tambourine
Perc. 2 (egg shaker)
Perc. 3 (snare)
Perc. 4 (B.D.)

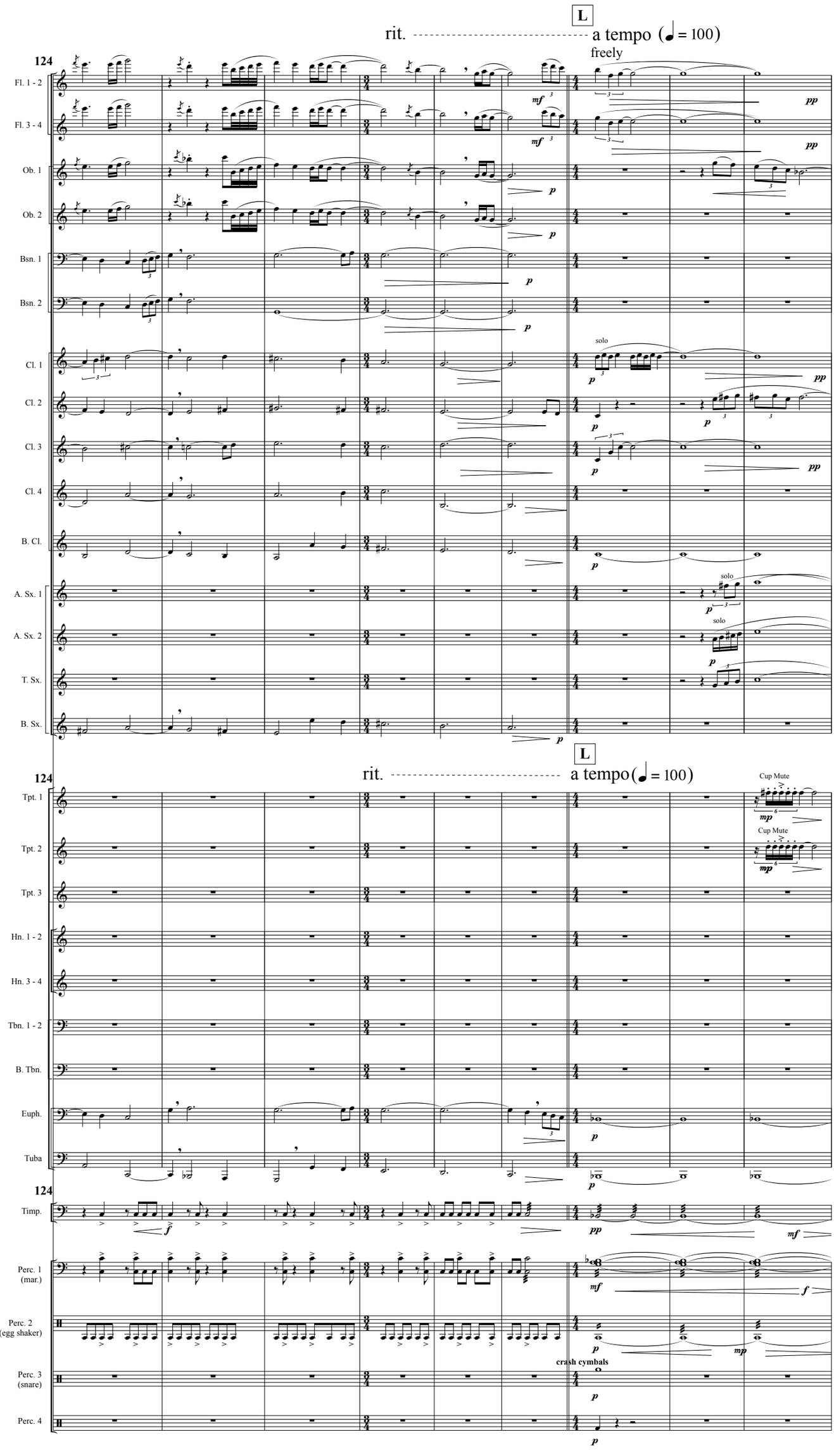

94
Fl. 1 - 2
Fl. 3 - 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
94
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
94
Timp.
Perc. 1 (glock.)
crash cymbals
tambourine
Perc. 2 (crash cyms.)
Perc. 3 (snare)
Perc. 4 (B.D.)

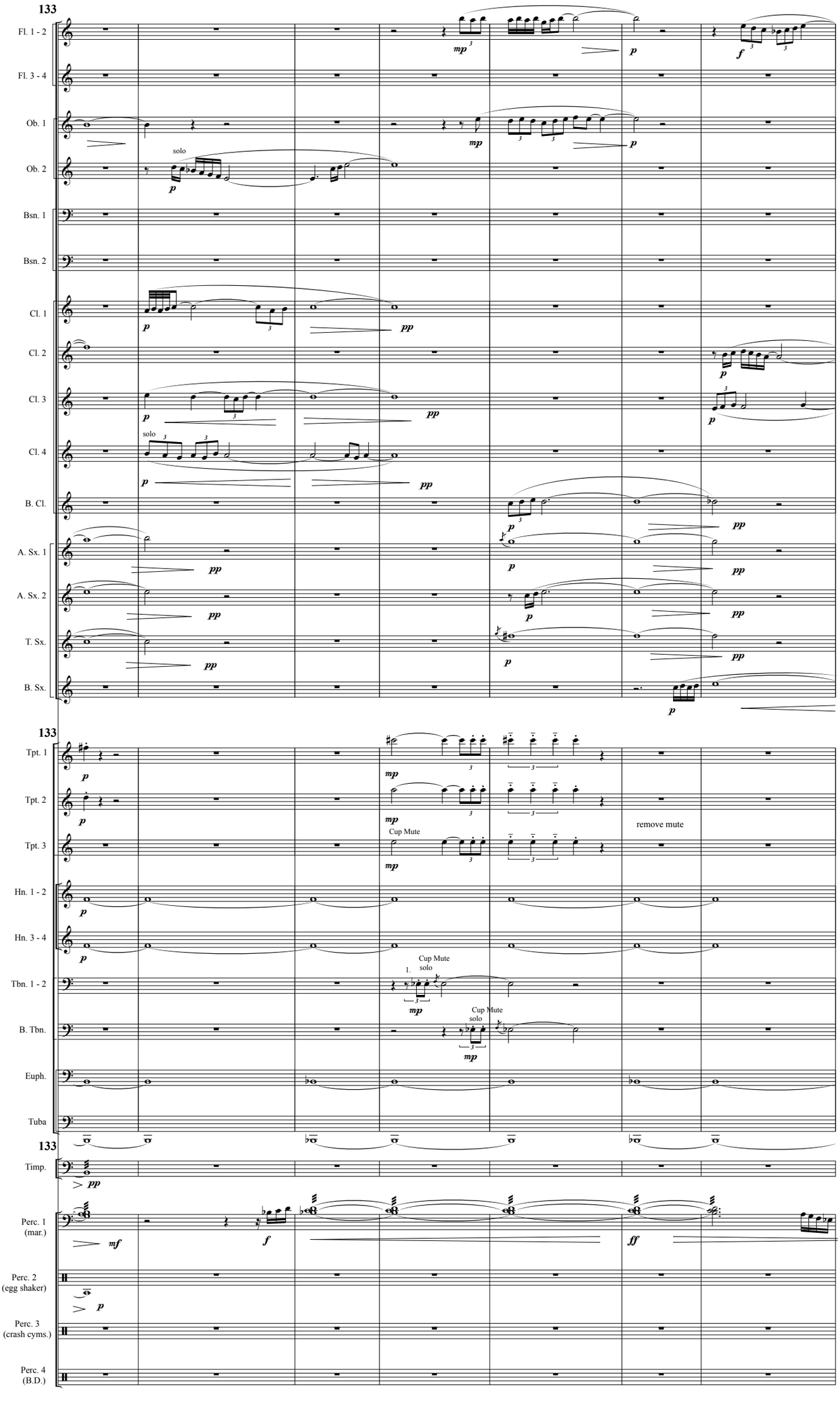

99
J Precise
Fl. 1 - 2
Fl. 3 - 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
99
J
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
99
Timp.
Perc. 1 (glock.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4
solo
1. solo
marimba
fff
ff
f
mf

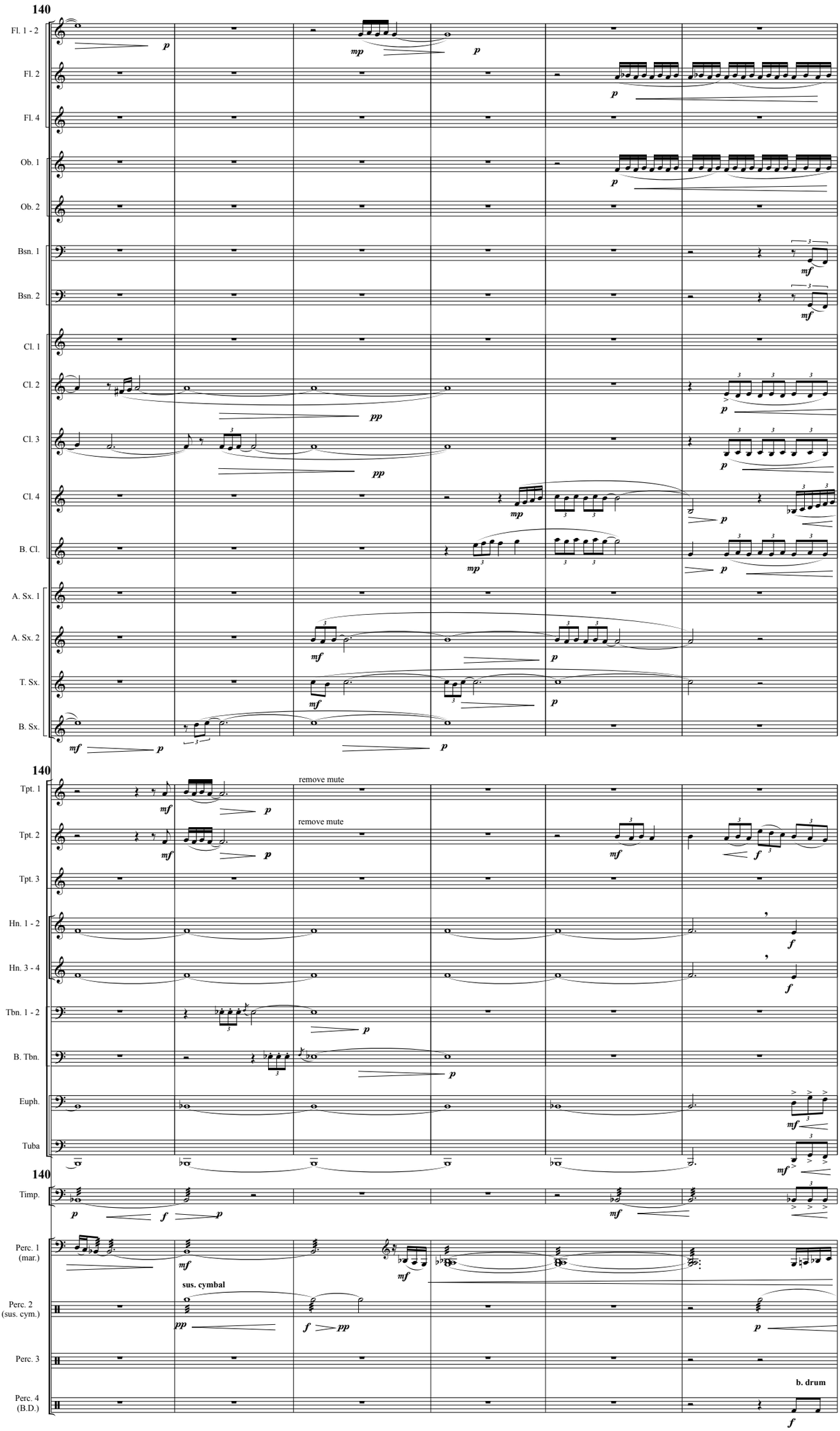

105
Fl. 1 - 2
Fl. 3 - 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
105
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
105
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3
Perc. 4 (B.D.)
tutti

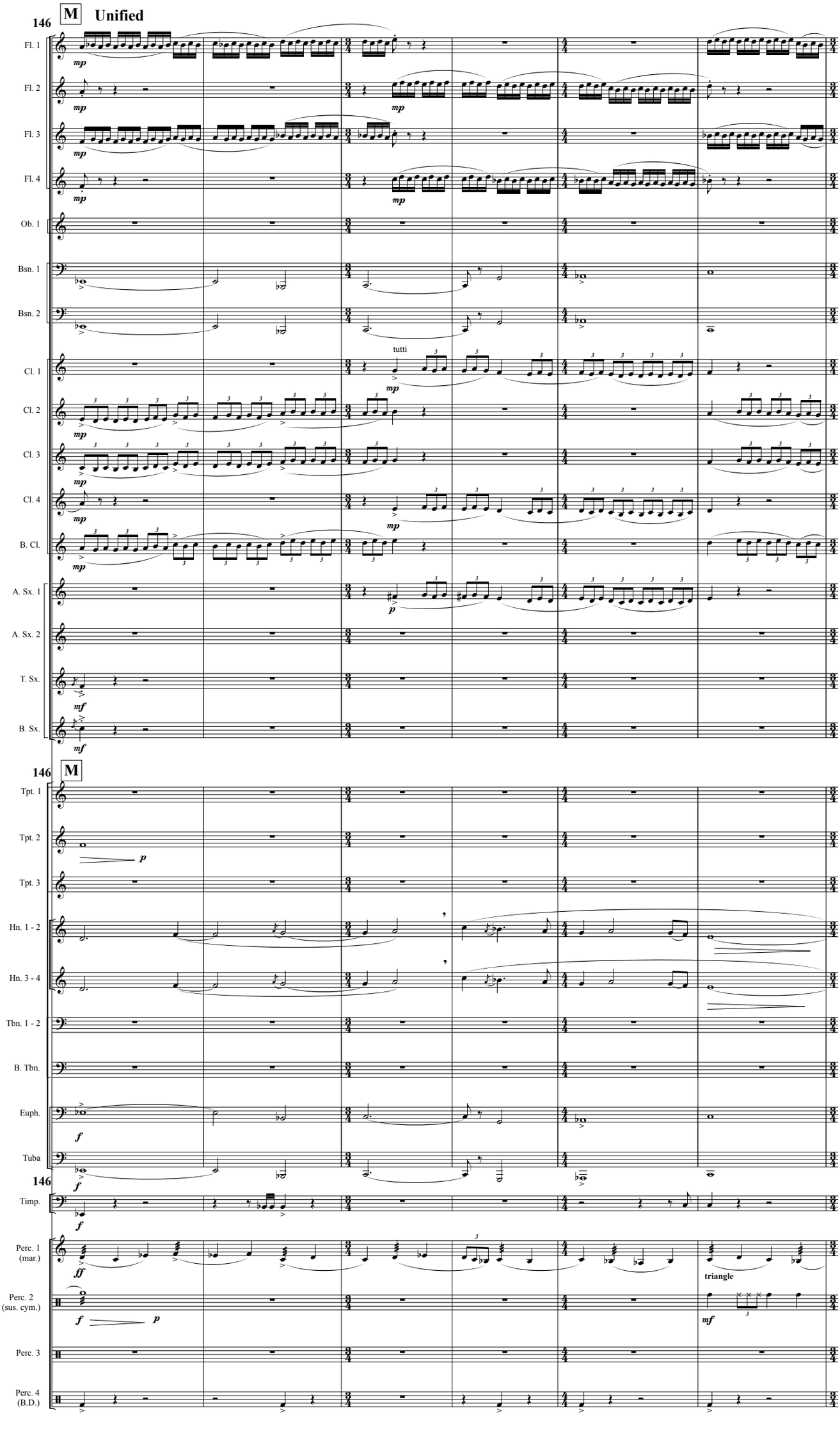

111
Fl. 1 - 2
Fl. 3 - 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
111
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
111
Timp.
Perc. 1 (mar.)
Perc. 2 (crash cyms.)
Perc. 3 (snare)
Perc. 4 (B.D.)
crash cymbals
sus. cymbal
mf
f
ff
mp
pp

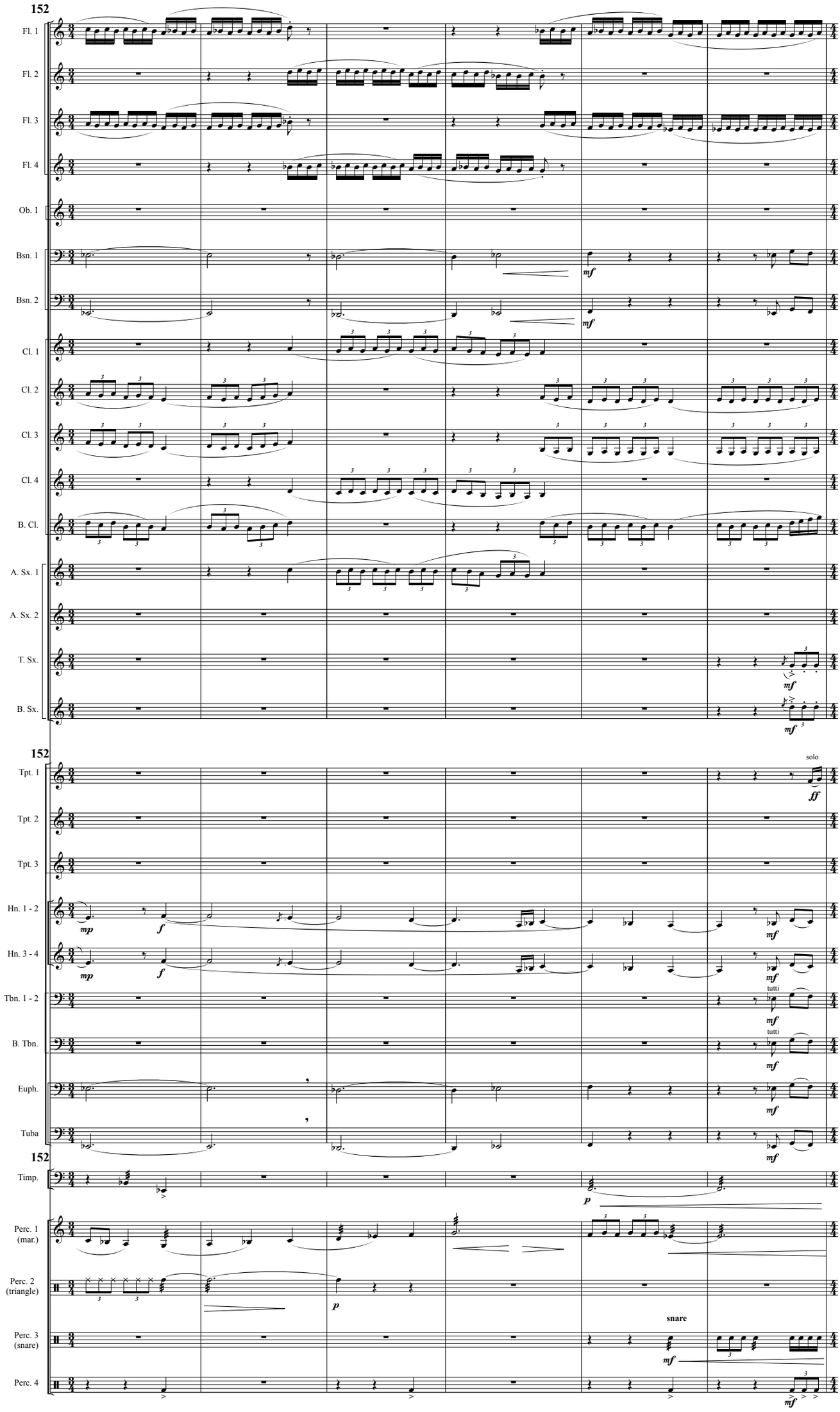

K
Sentimental
117
Fl. 1
Fl. 3 - 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
K
117
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
tutti
1. 2.
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
117
Timp.
Perc. 1 (mar.)
Perc. 2 (crash cyms.)
egg shaker
Perc. 3 (snare)
Perc. 4 (B.D.)

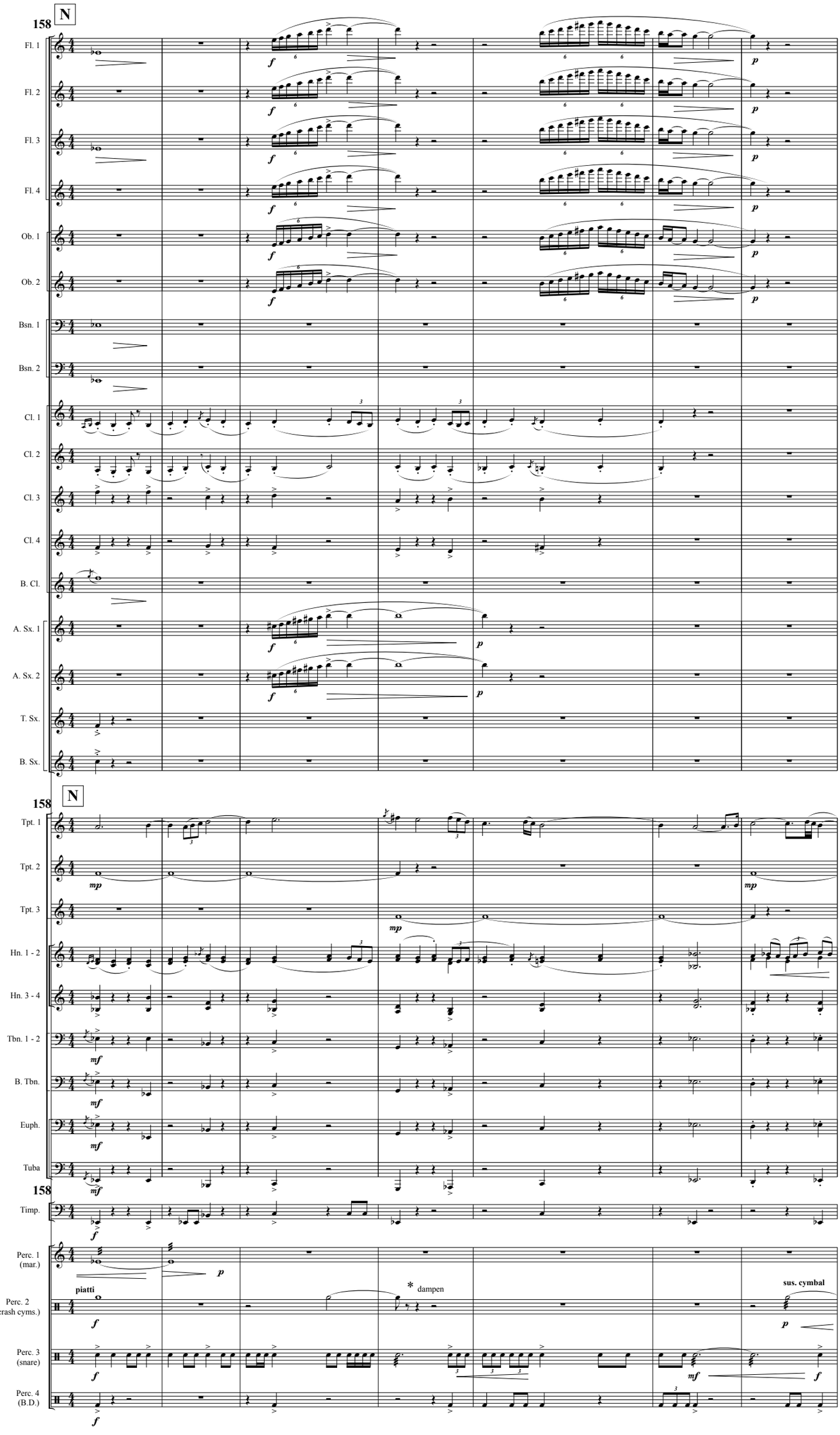

L
rit.
a tempo (♩ = 100)
freely
124
Fl. 1 - 2
Fl. 3 - 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
solo
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Cup Mute
Timp.
Perc. 1 (mar.)
Perc. 2 (egg shaker)
Perc. 3 (snare)
Perc. 4
crash cymbals

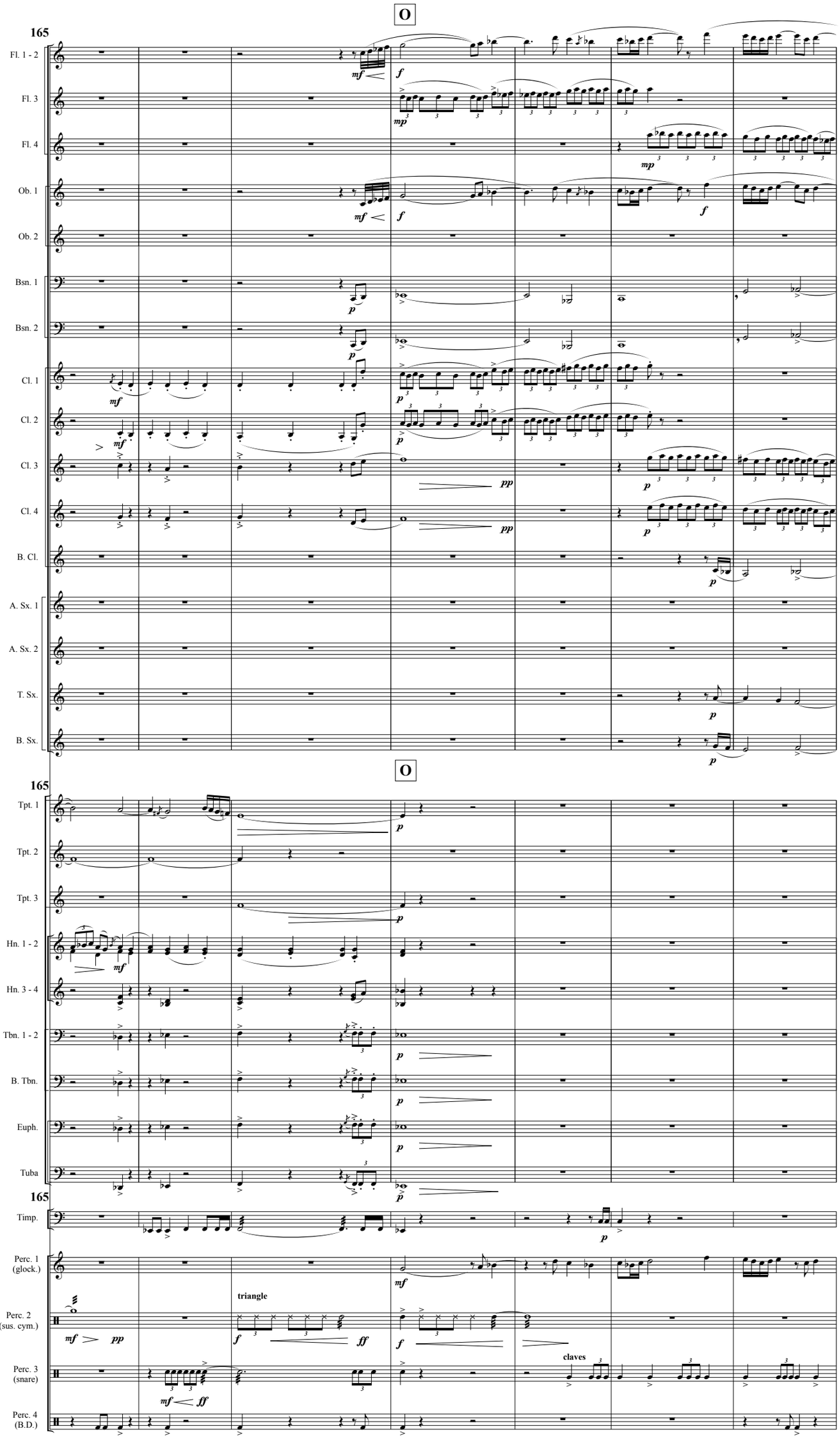

133
Fl. 1 - 2
Fl. 3 - 4
Ob. 1
Ob. 2
solo
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
solo
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
133
Tpt. 1
Tpt. 2
Tpt. 3
Cup Mute
remove mute
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
Cup Mute
solo
1.
B. Tbn.
Cup Mute
solo
Euph.
Tuba
133
Timp.
Perc. 1
(mar.)
Perc. 2
(egg shaker)
Perc. 3
(crash cyms.)
Perc. 4
(B.D.)

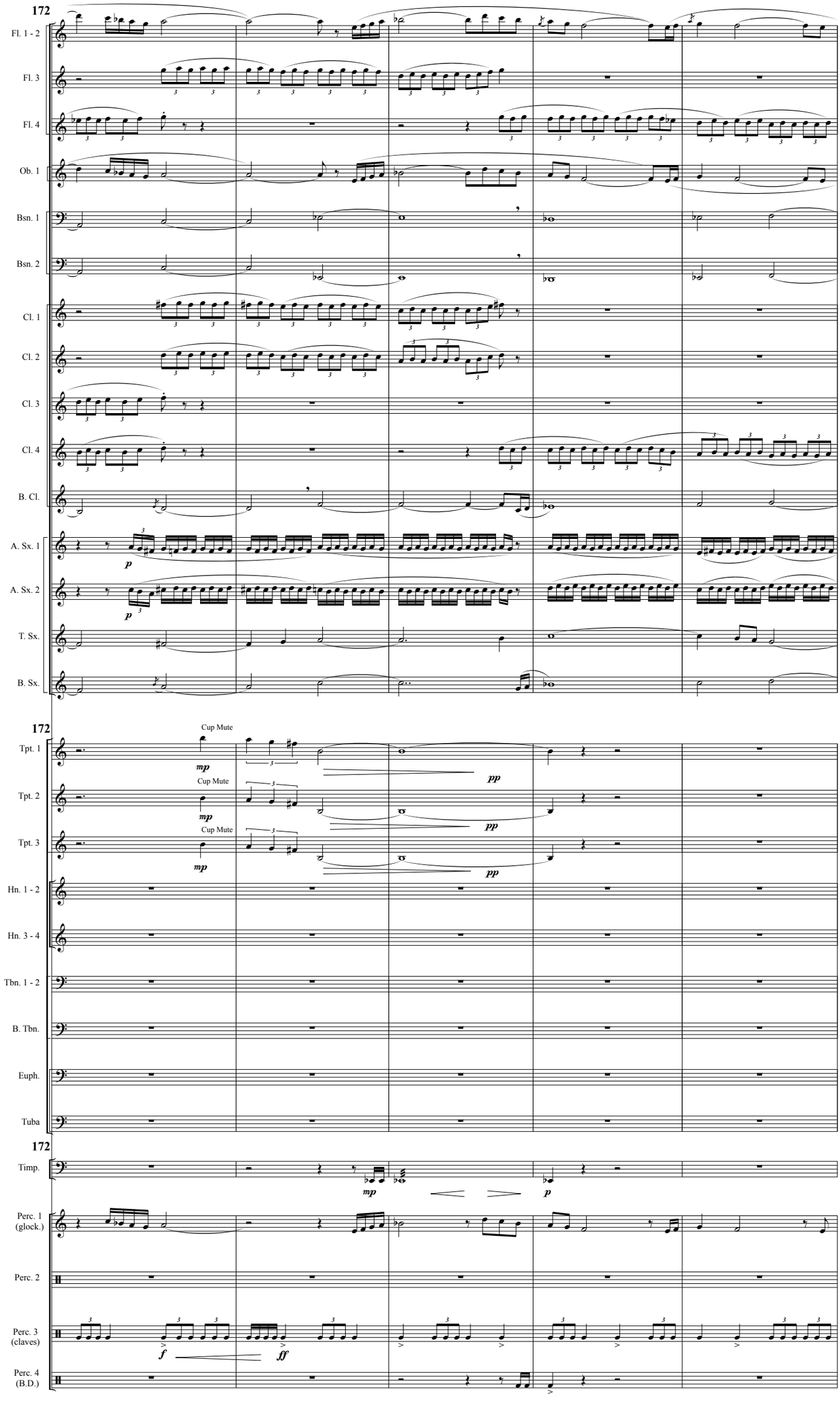

140
Fl. 1 - 2
Fl. 2
Fl. 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
140
Tpt. 1
Tpt. 2
Tpt. 3
remove mute
remove mute
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
140
Timp.
Perc. 1 (mar.)
sus. cymbal
Perc. 2 (sus. cym.)
Perc. 3
b. drum
Perc. 4 (B.D.)

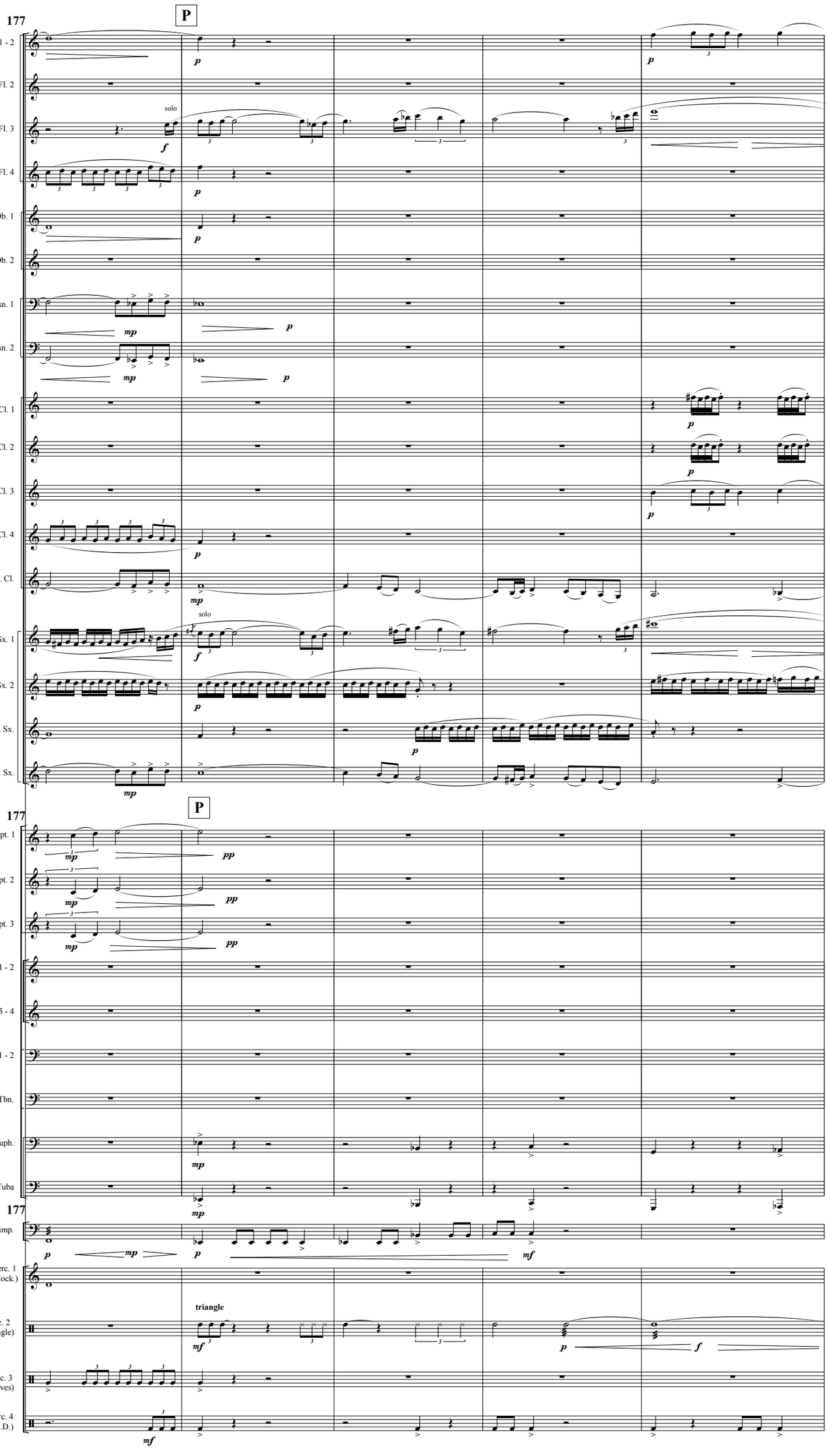

146
M
Unified
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
tutti
146
M
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
146
Timp.
Perc. 1 (mar.)
Perc. 2 (sus. cym.)
Perc. 3
Perc. 4 (B.D.)
triangle

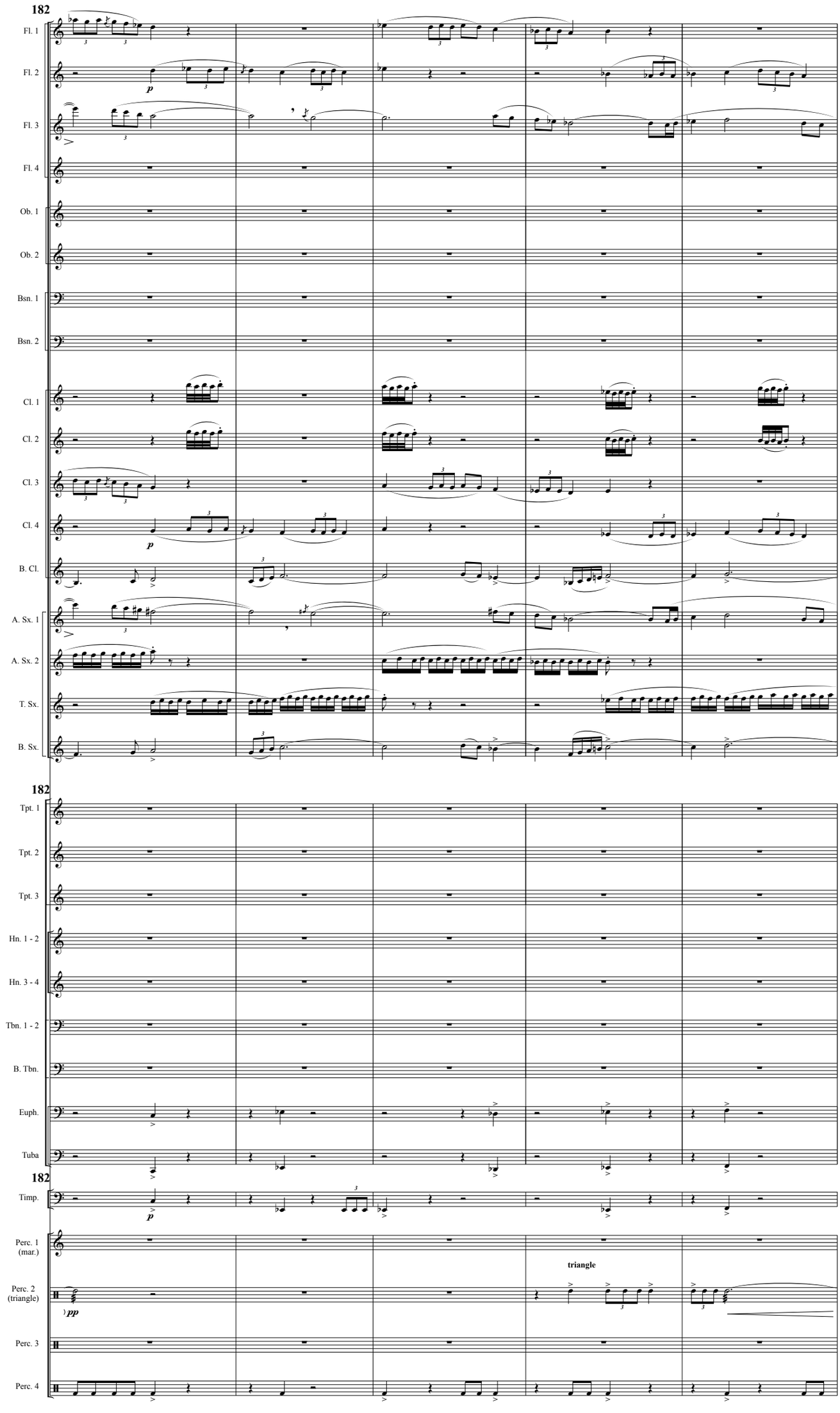

152
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
mf
152
solo
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
mp
f
ff
tutti
152
Timp.
Perc. 1 (mar.)
Perc. 2 (triangle)
Perc. 3 (snare)
Perc. 4
p
snare

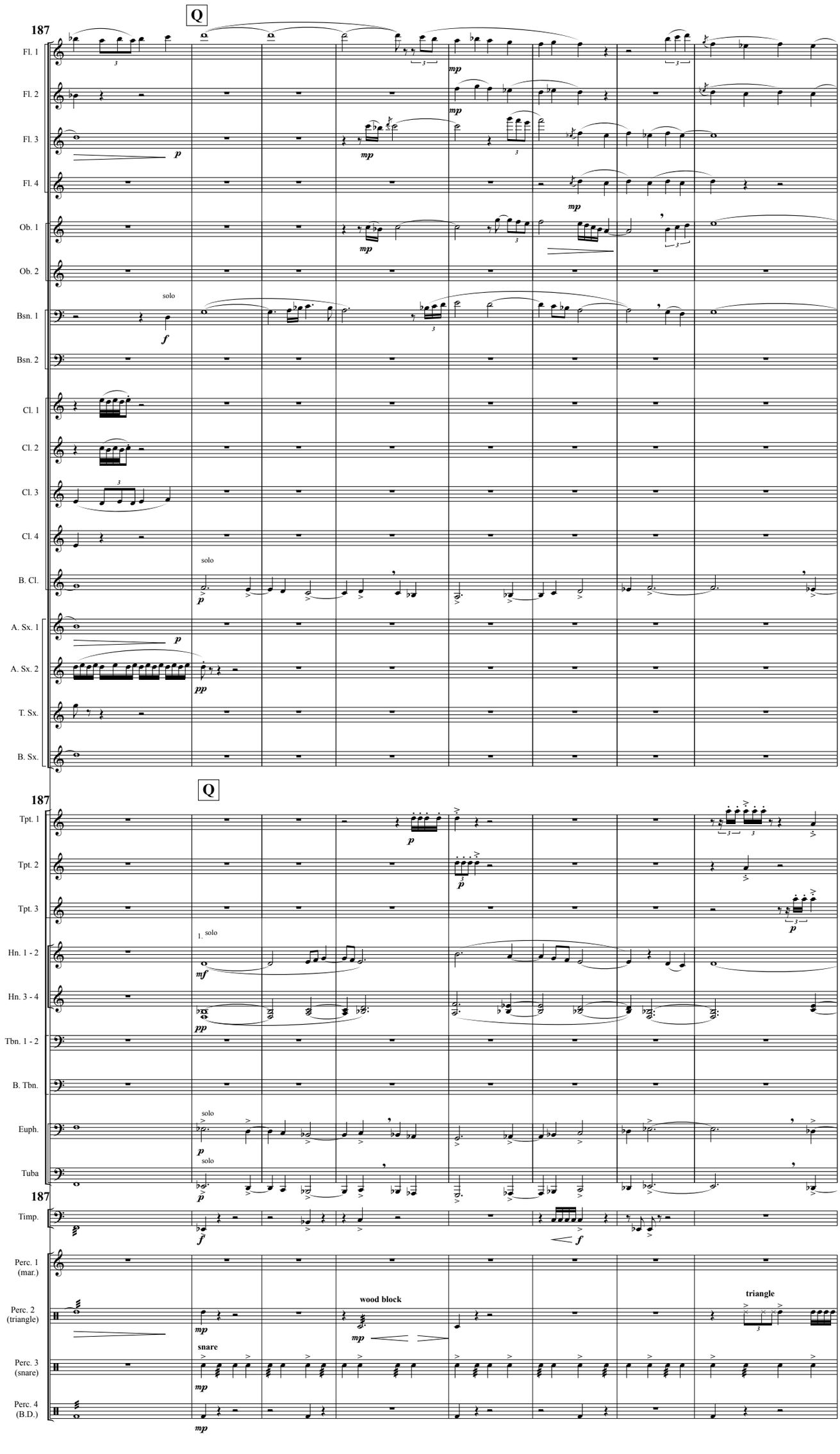

158
N
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
158
N
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
158
Timp.
Perc. 1 (mar.)
piatti
* dampen
sus. cymbal
Perc. 2 (crash cyms.)
Perc. 3 (snare)
Perc. 4 (B.D.)

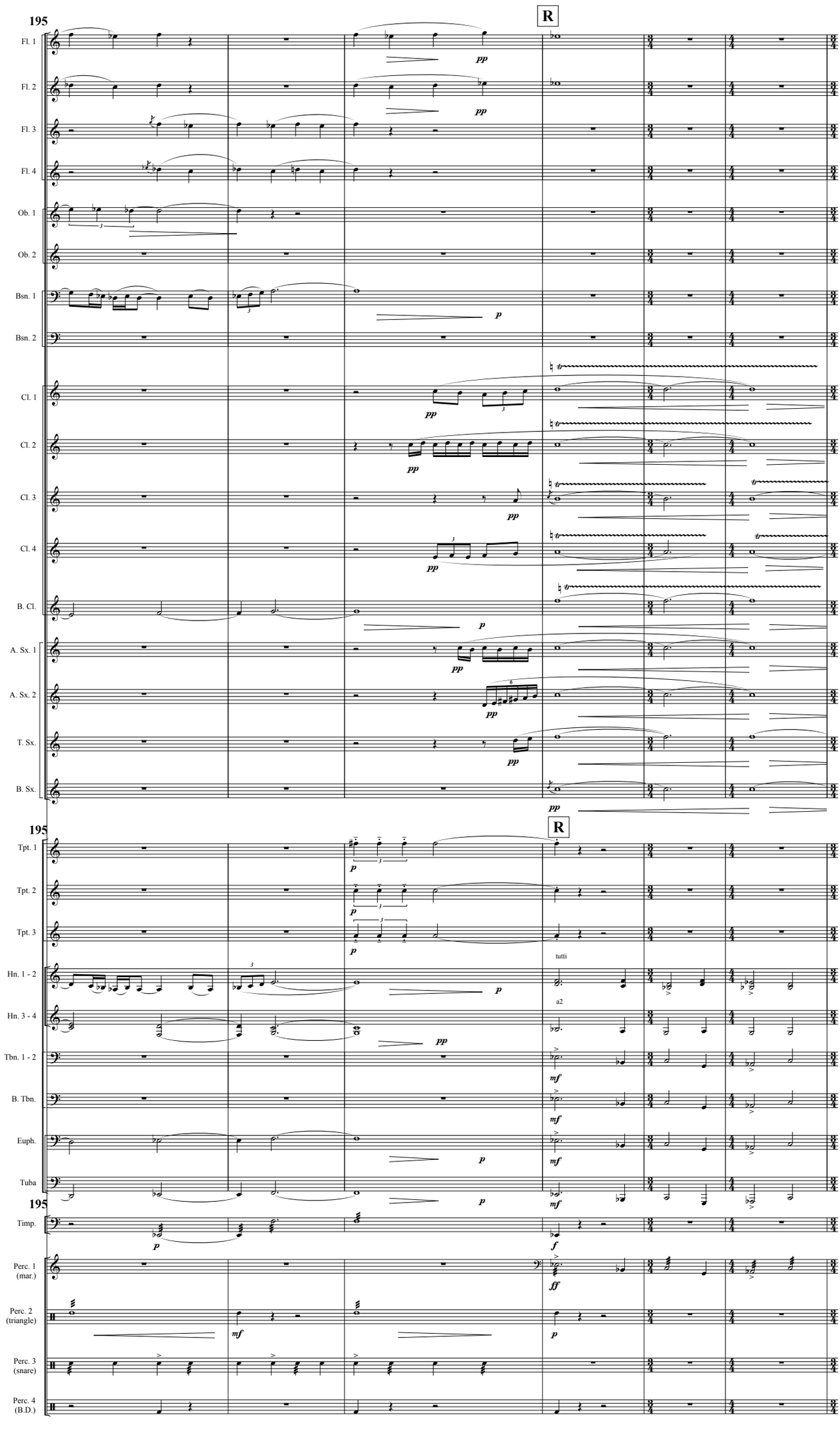

O
165
Fl. 1 - 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
O
165
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
165
Timp.
Perc. 1 (glock.)
Perc. 2 (sus. cym.)
Perc. 3 (snare)
Perc. 4 (B.D.)
triangle
claves

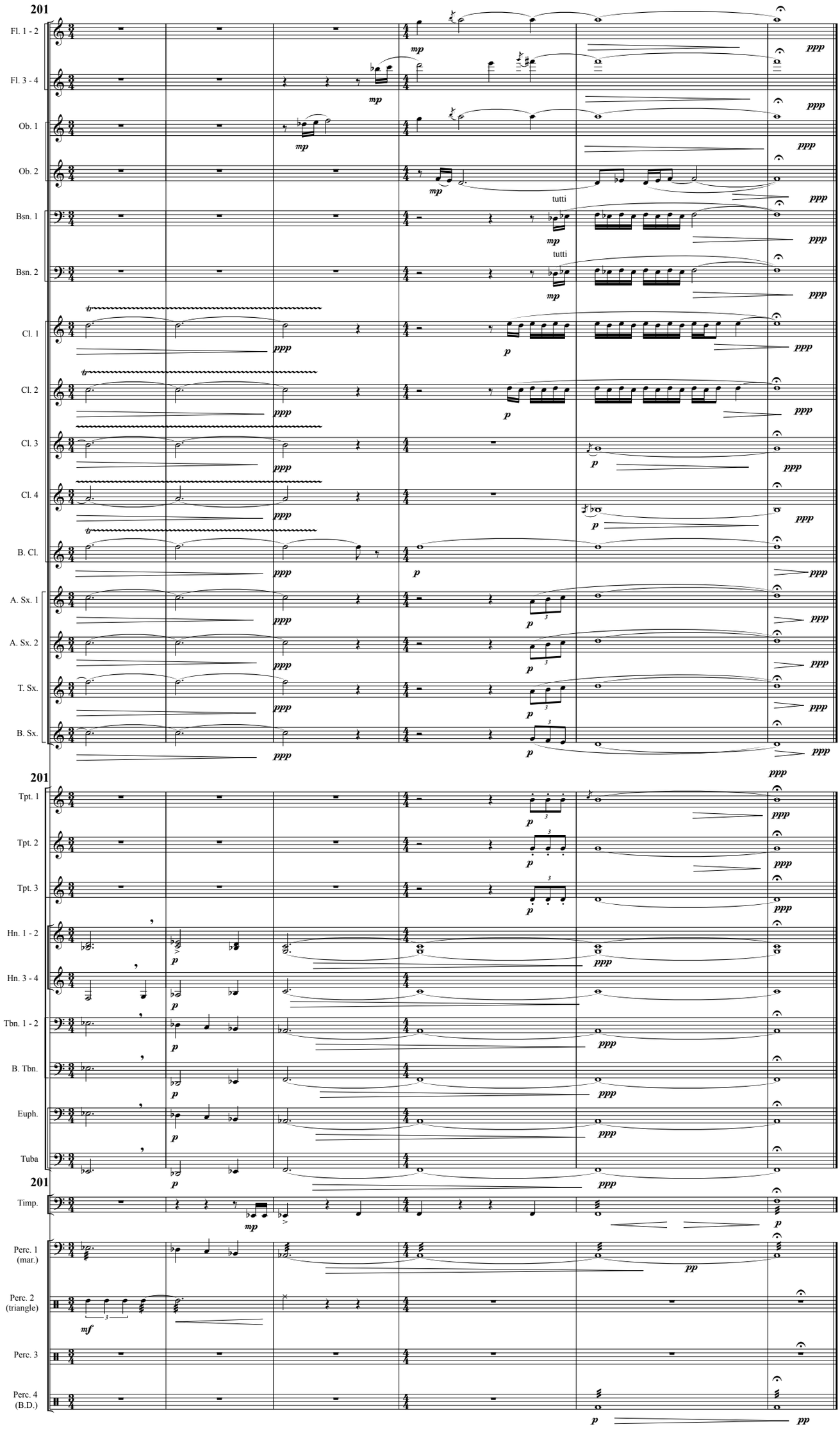

172
Fl. 1 - 2
Fl. 3
Fl. 4
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
172
Cup Mute
Cup Mute
Cup Mute
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
172
Timp.
Perc. 1 (glock.)
Perc. 2
Perc. 3 (claves)
Perc. 4 (B.D.)

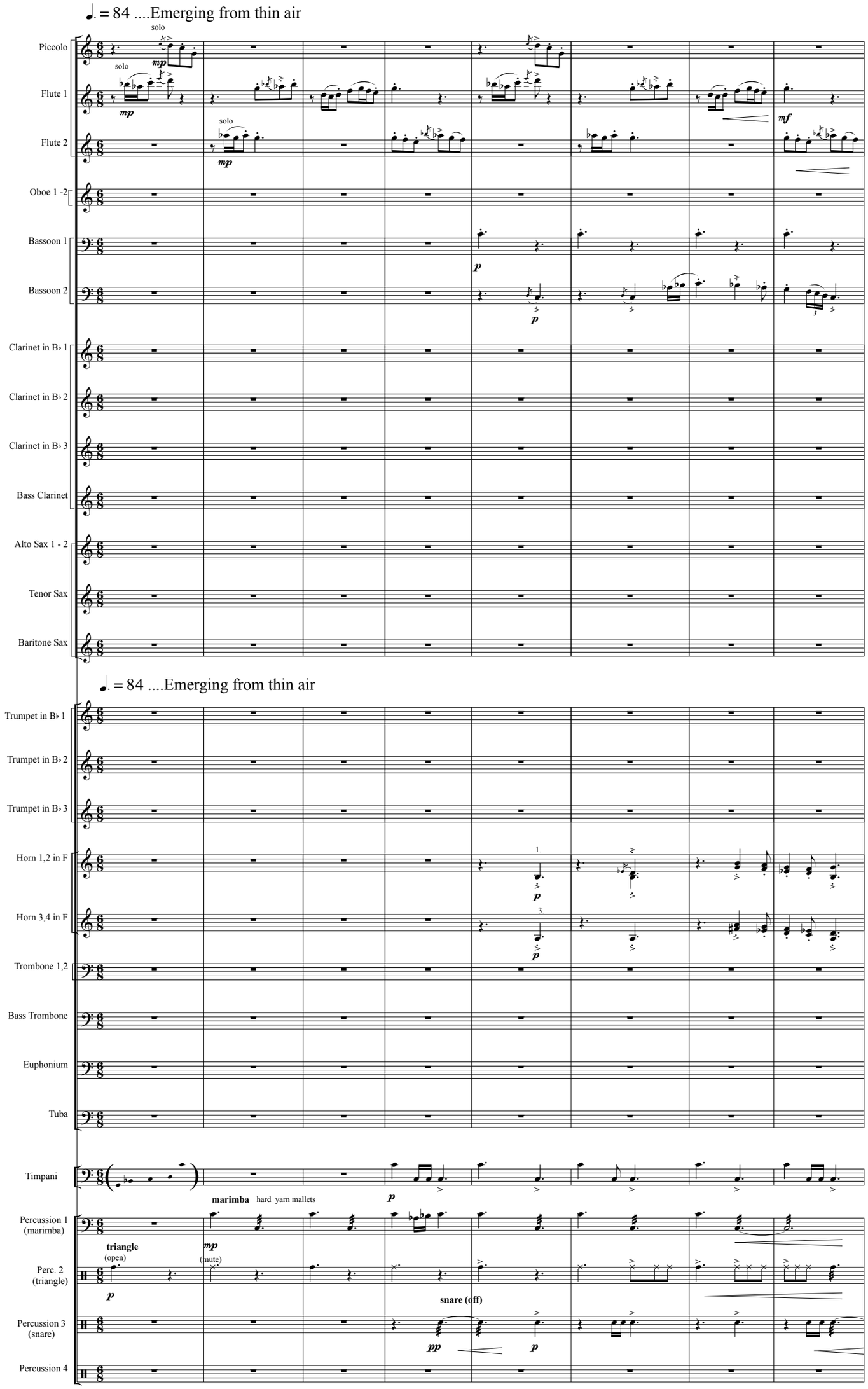

177
P
Fl. 1 - 2
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
solo
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (glock.)
Perc. 2 (triangle)
Perc. 3 (claves)
Perc. 4 (B.D.)
triangle

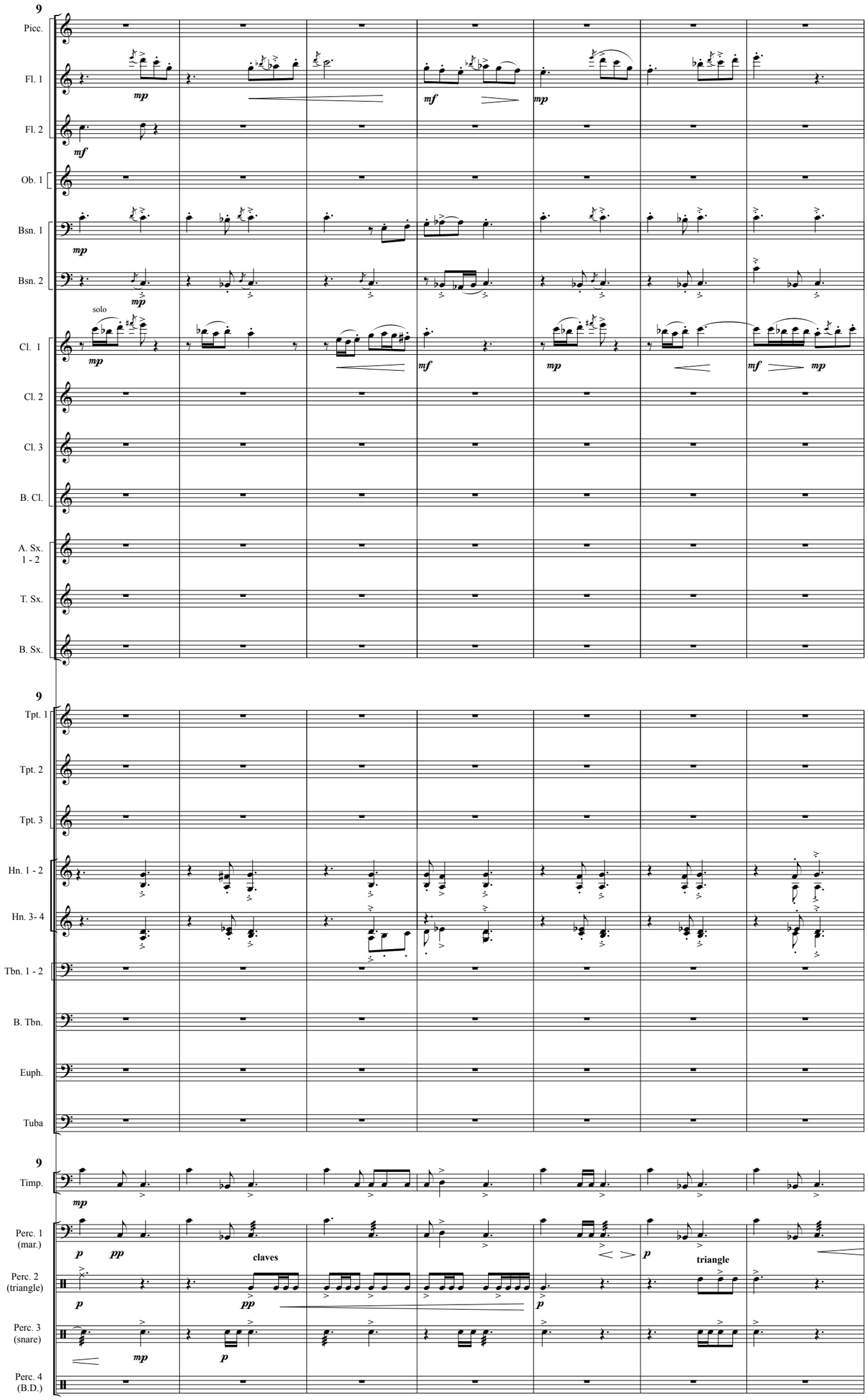

182
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
182
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
182
Timp.
Perc. 1 (mar.)
triangle
Perc. 2 (triangle)
Perc. 3
Perc. 4

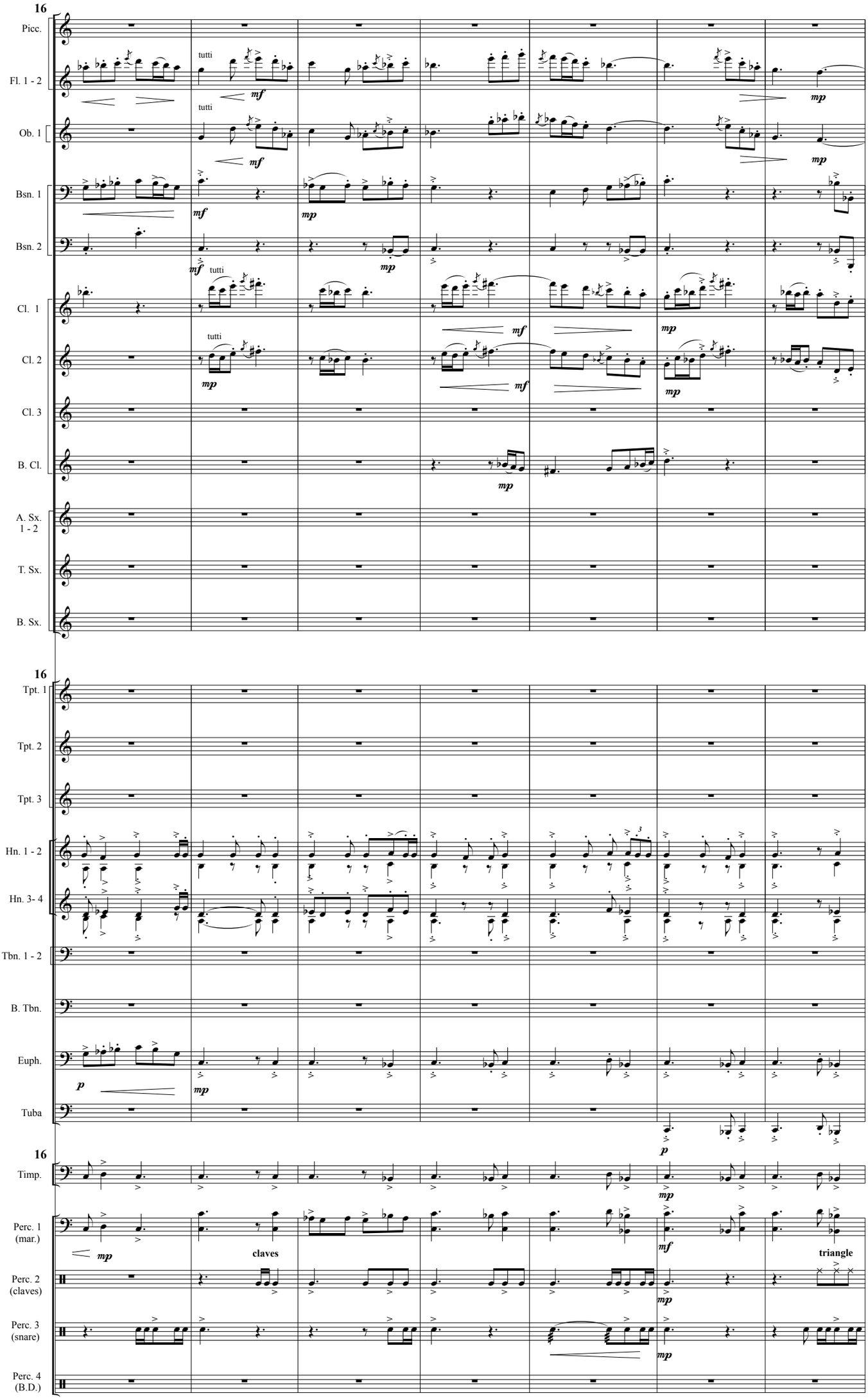

187
Q
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
solo
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (triangle)
Perc. 3 (snare)
Perc. 4 (B.D.)
wood block
triangle
snare

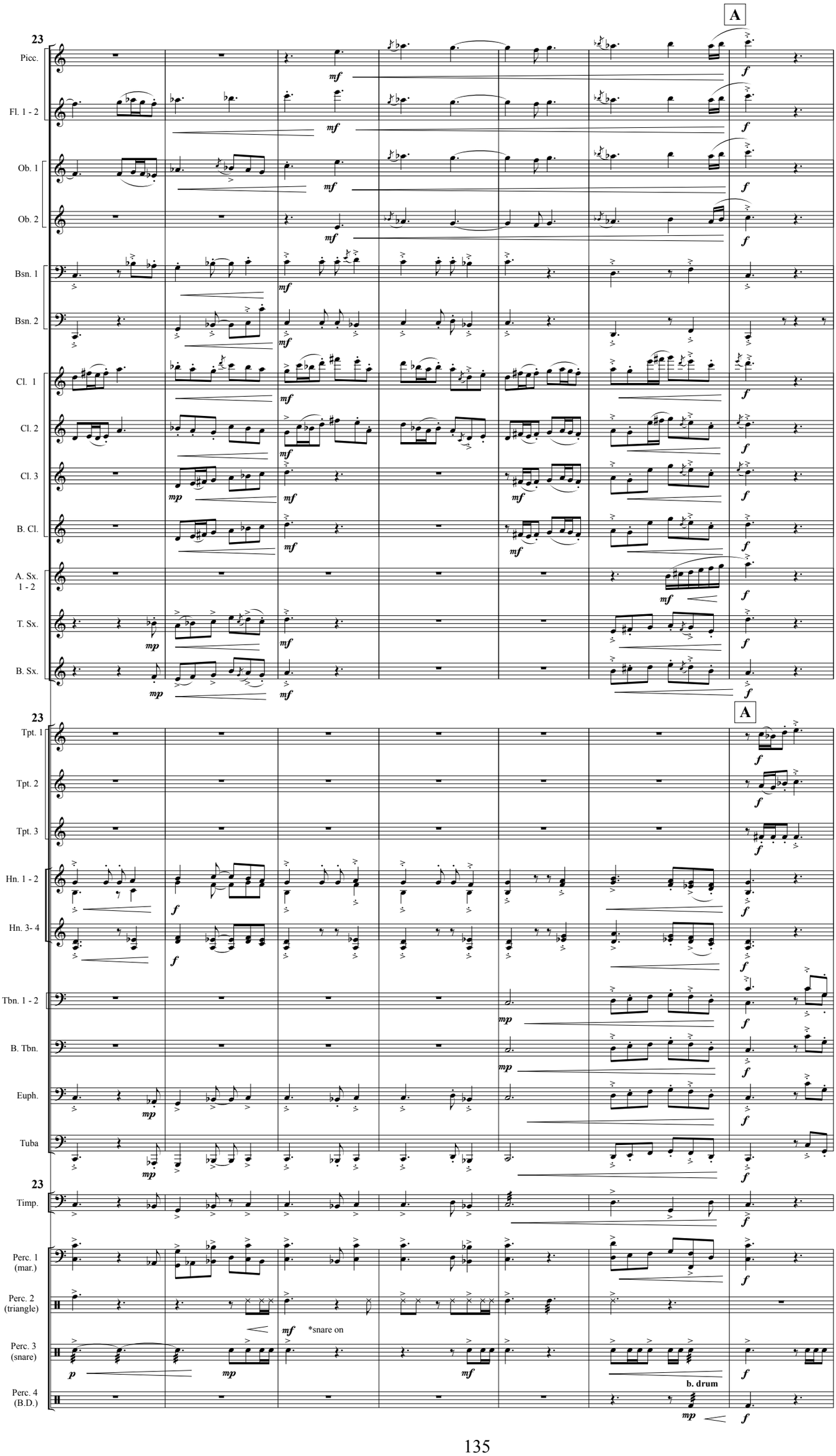

195
R
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
195
R
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
tutti
a2
195
Timp.
Perc. 1 (mar.)
Perc. 2 (triangle)
Perc. 3 (snare)
Perc. 4 (B.D.)

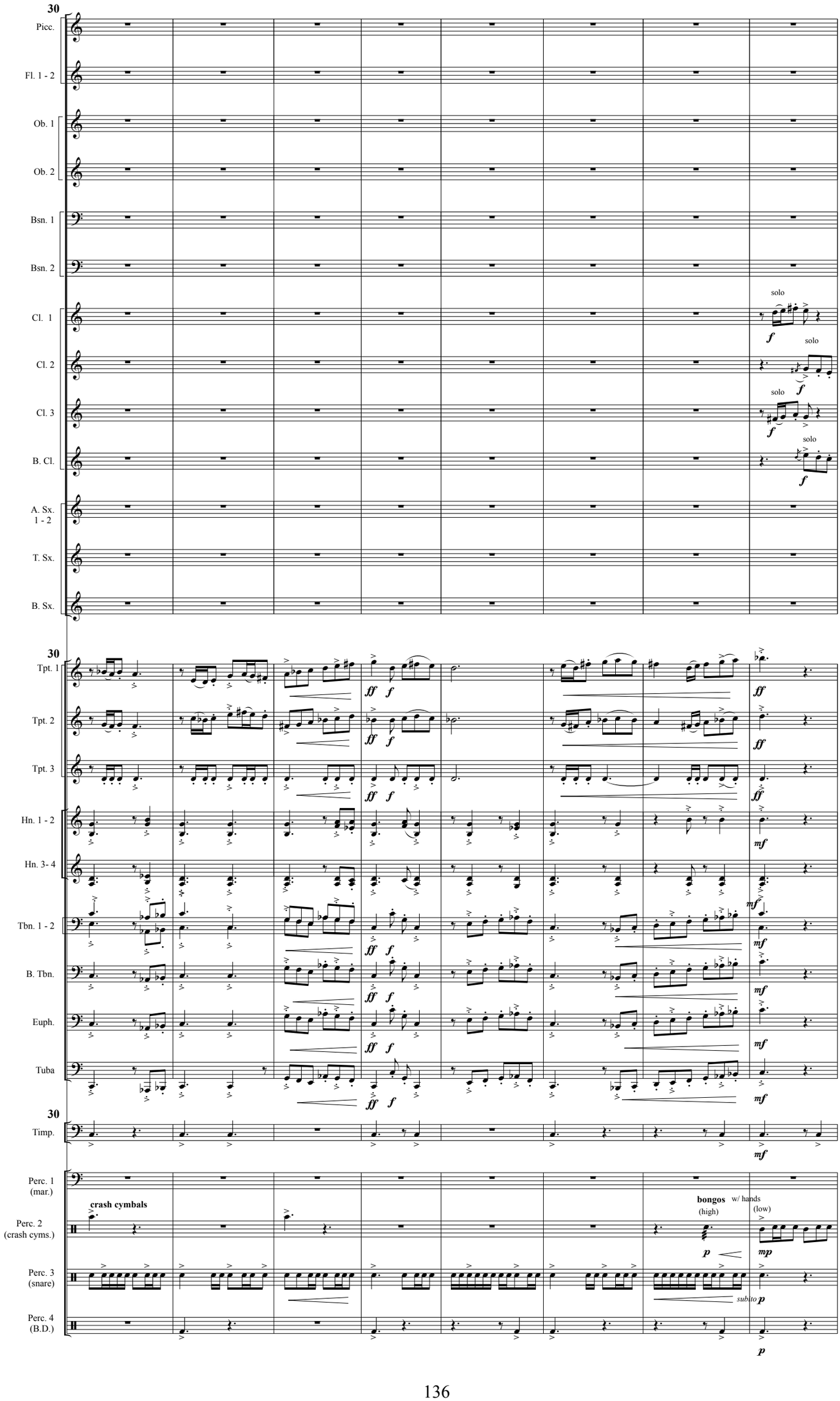

201
Fl. 1 - 2
Fl. 3 - 4
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
tutti
tutti
201
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3 - 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
201
Timp.
Perc. 1 (mar.)
Perc. 2 (triangle)
Perc. 3
Perc. 4 (B.D.)

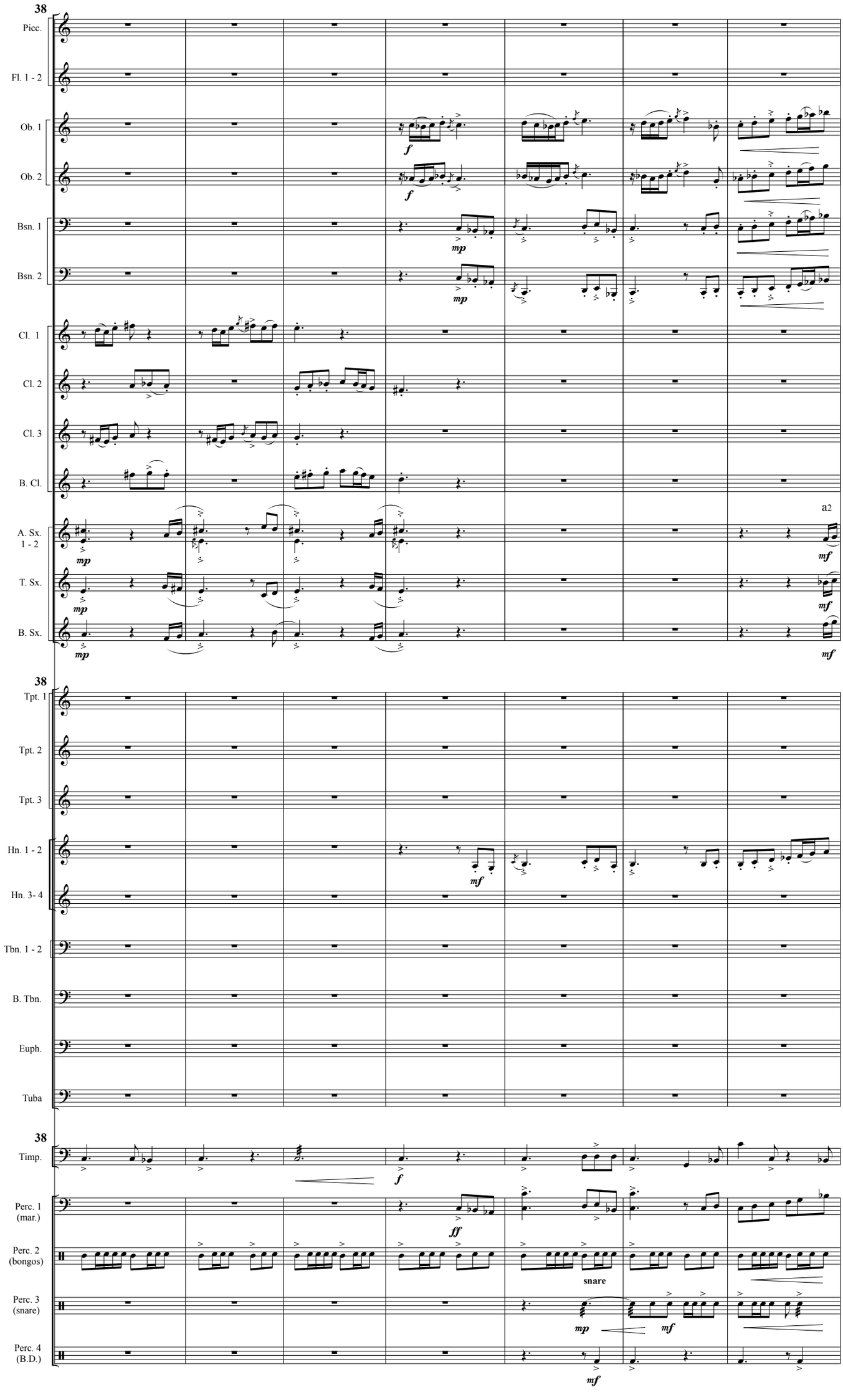

♩. = 84 ....Emerging from thin air
Piccolo
Flute 1
Flute 2
Oboe 1 -2
Bassoon 1
Bassoon 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet
Alto Sax 1 - 2
Tenor Sax
Baritone Sax
solo
mp
mf
p
♩. = 84 ....Emerging from thin air
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Horn 1,2 in F
Horn 3,4 in F
Trombone 1,2
Bass Trombone
Euphonium
Tuba
Timpani
marimba hard yarn mallets
Percussion 1 (marimba)
triangle (open)
(mute)
Perc. 2 (triangle)
snare (off)
Percussion 3 (snare)
pp
Percussion 4

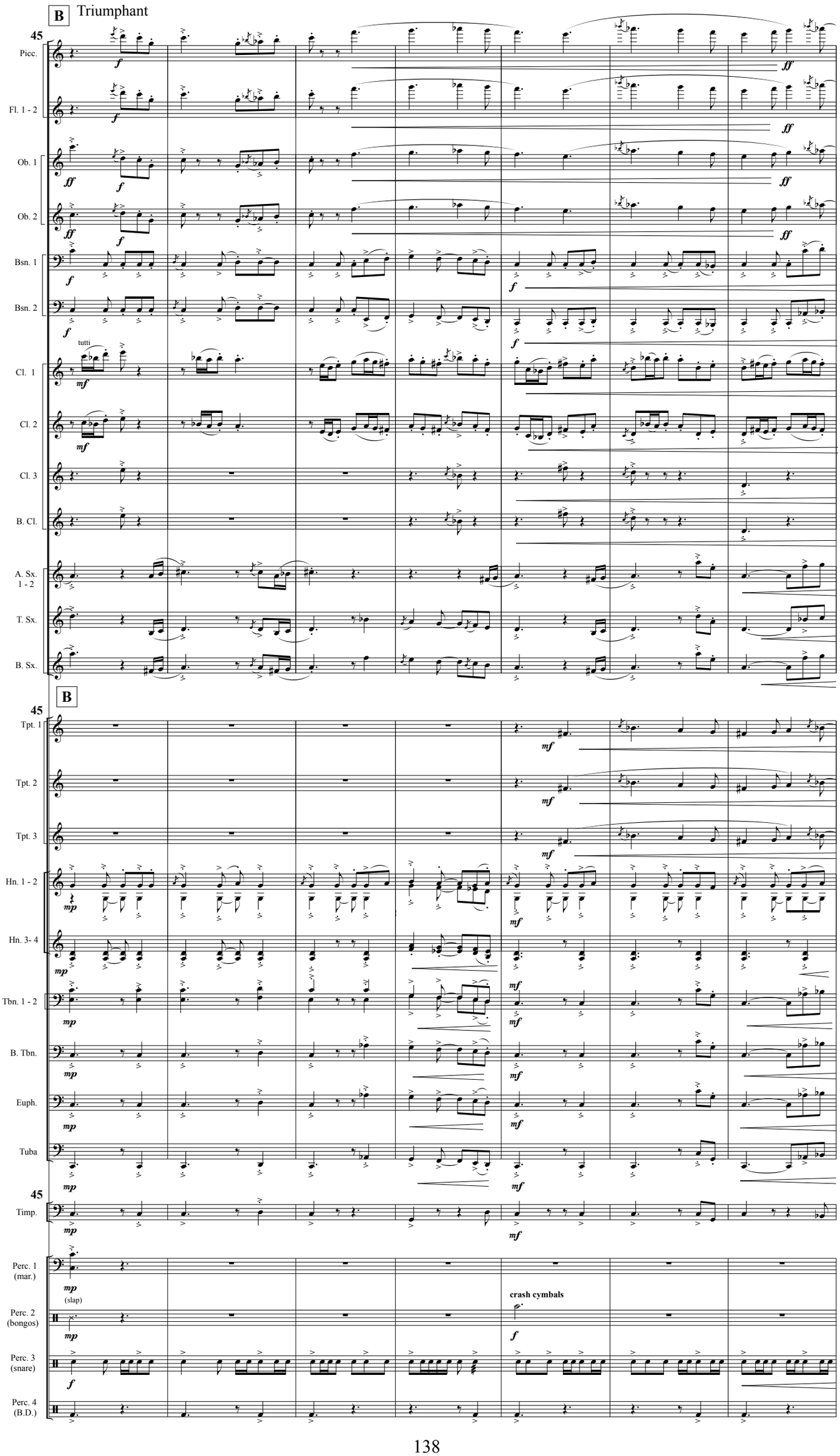

9
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
solo
mp
mf
9
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
9
Timp.
Perc. 1 (mar.)
Perc. 2 (triangle)
Perc. 3 (snare)
Perc. 4 (B.D.)
p
pp
claves
triangle

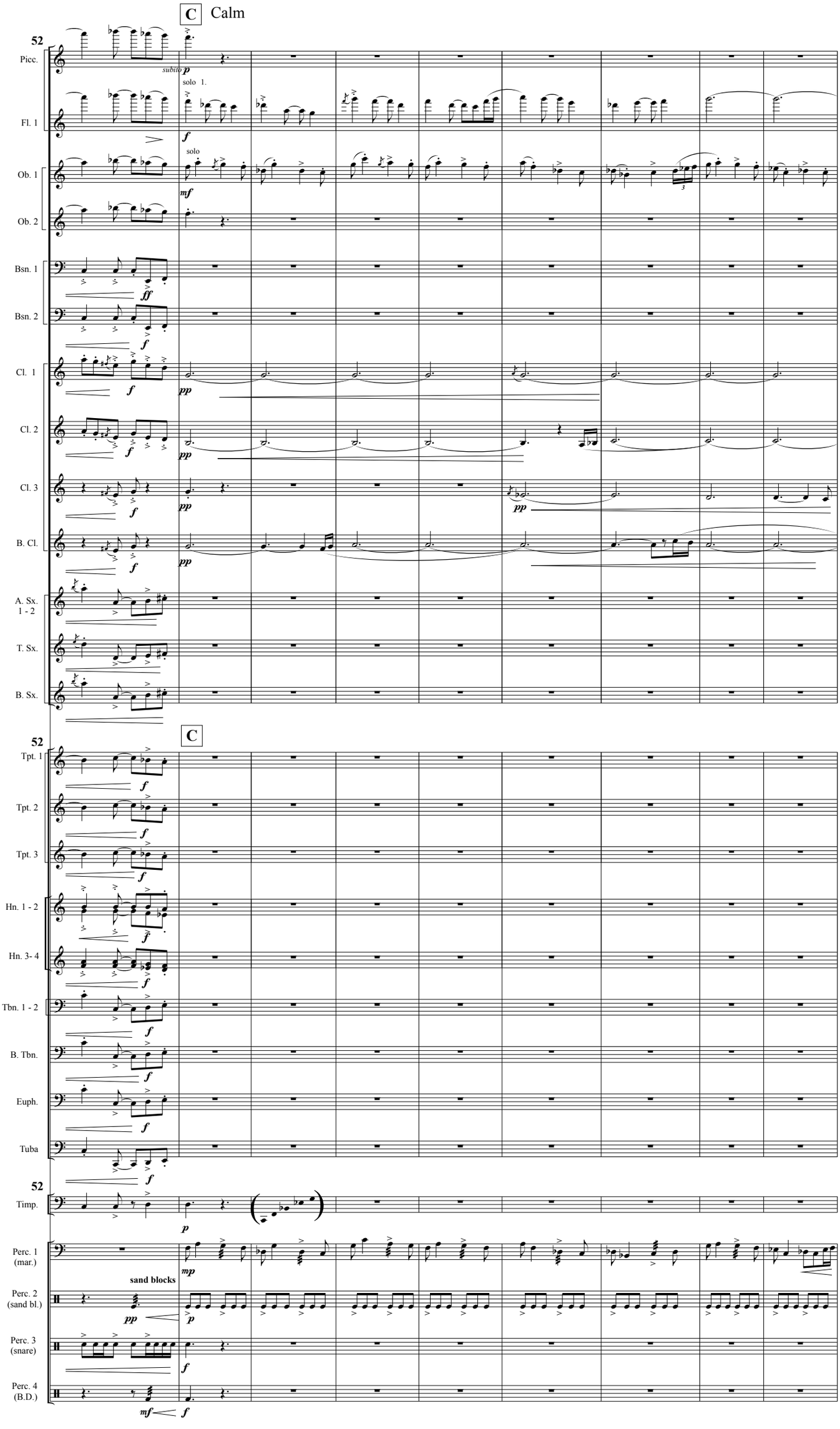

16
Picc.
Fl. 1 - 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
tutti
mf
mp
16
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
p
16
Timp.
Perc. 1 (mar.)
Perc. 2 (claves)
Perc. 3 (snare)
Perc. 4 (B.D.)
claves
triangle


23
A
Picc.
Fl. 1 - 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (triangle)
Perc. 3 (snare)
Perc. 4 (B.D.)
*snare on
b. drum

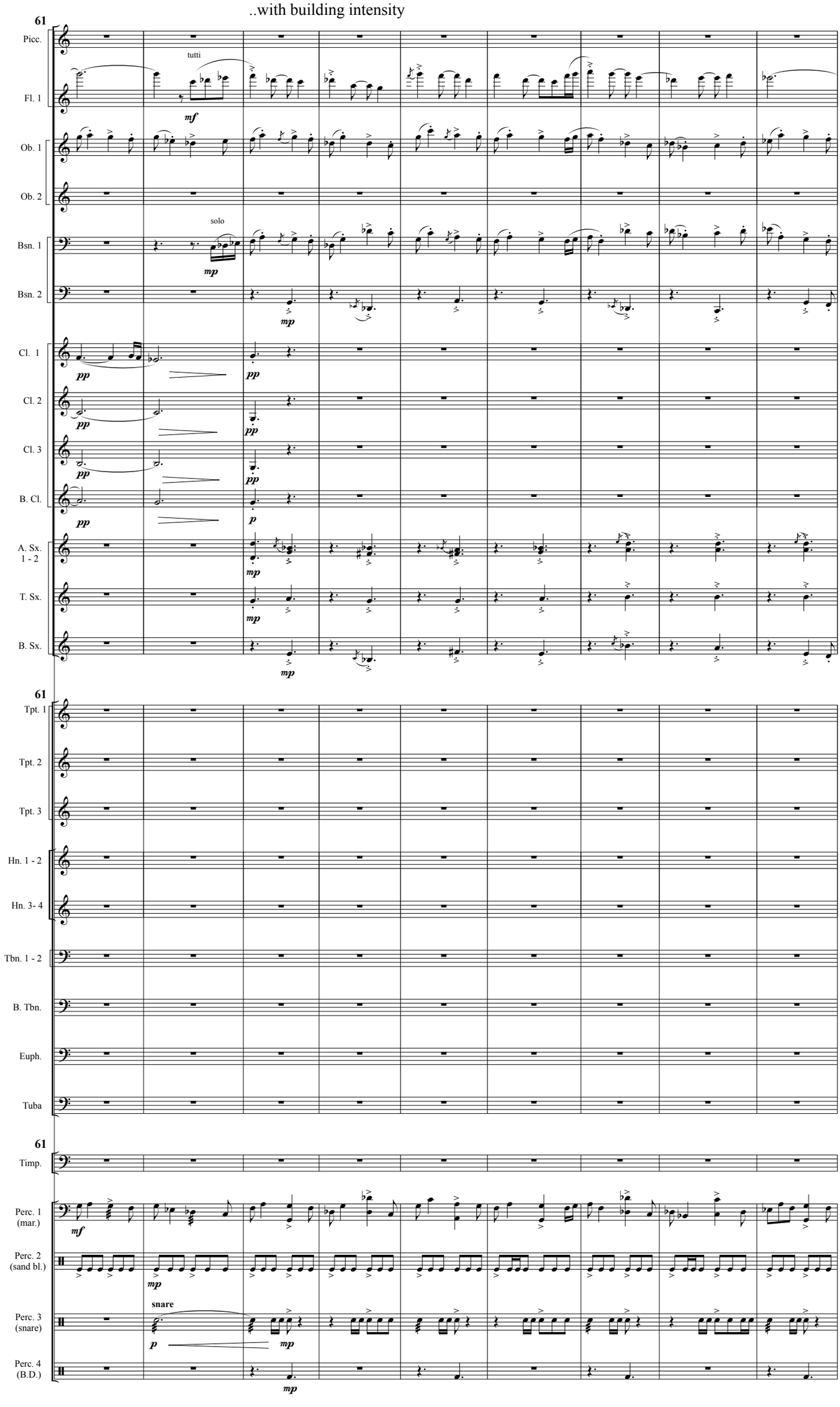

30
Picc.
Fl. 1 - 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
solo
solo
solo
solo
30
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
30
Timp.
Perc. 1 (mar.)
Perc. 2 (crash cyms.)
Perc. 3 (snare)
Perc. 4 (B.D.)
crash cymbals
bongos
(high)
w/ hands
(low)
subito

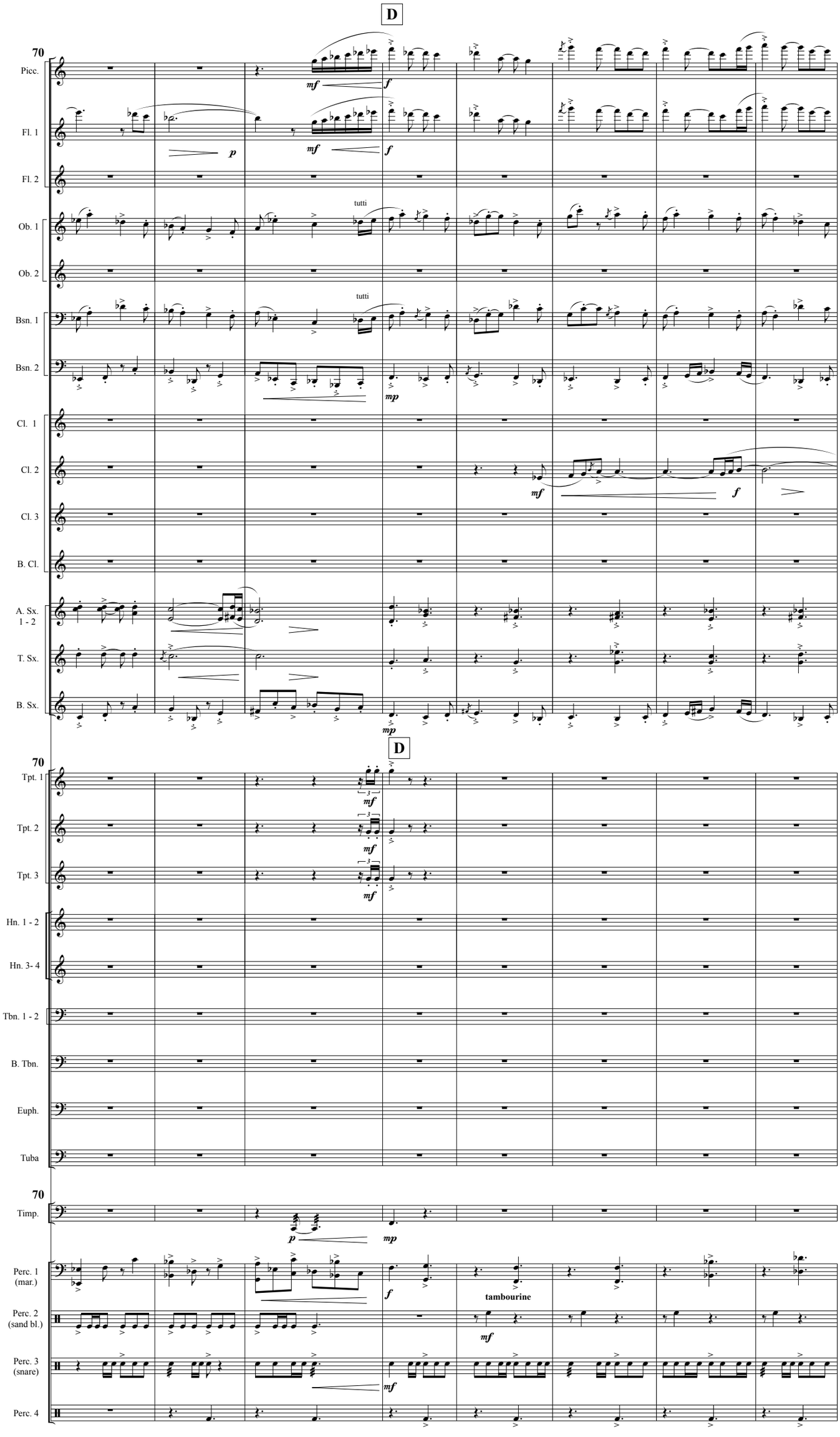

38
Picc.
Fl. 1 - 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
a2
38
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
38
Timp.
Perc. 1 (mar.)
Perc. 2 (bongos)
Perc. 3 (snare)
Perc. 4 (B.D.)
snare

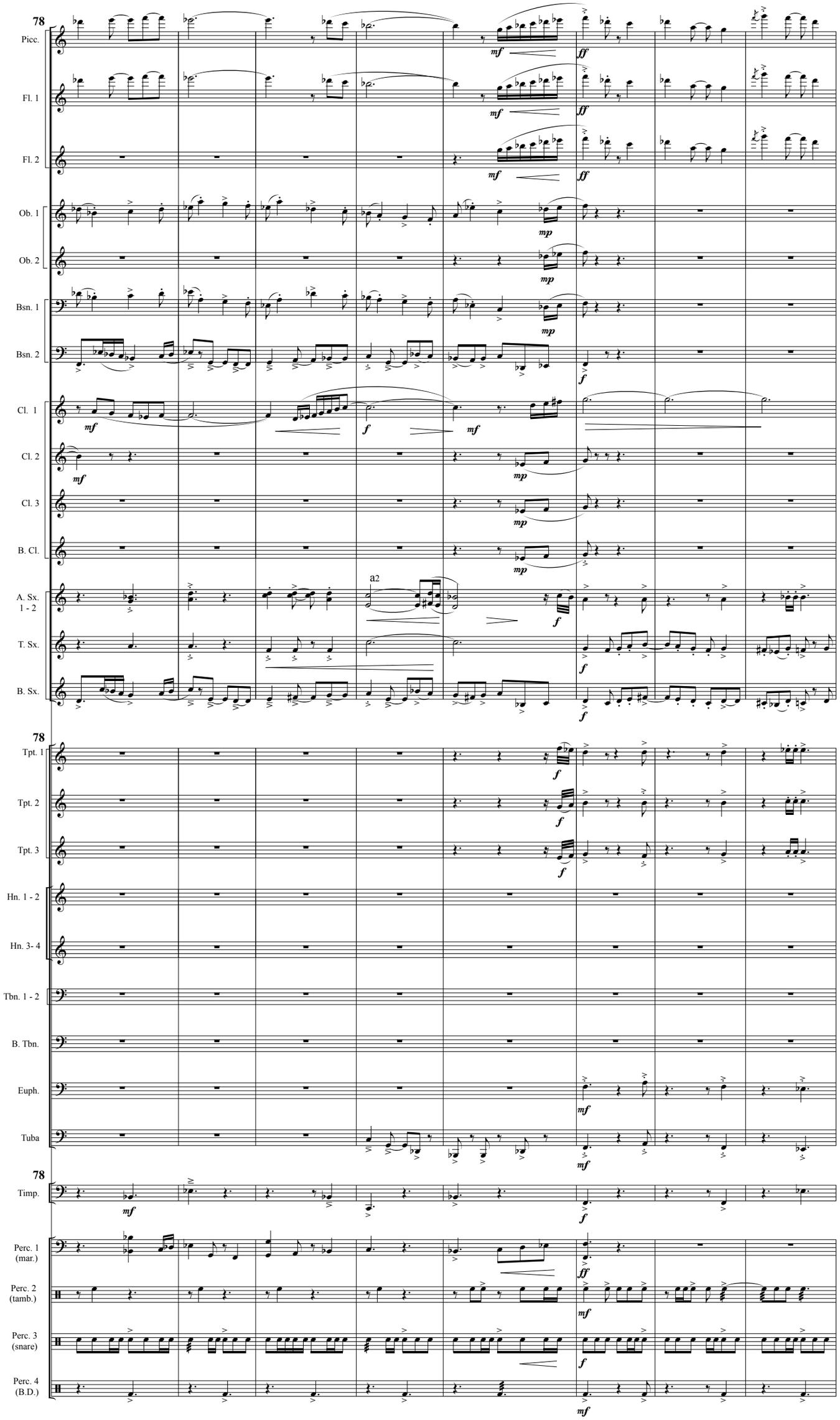

B
Triumphant
45
Picc.
Fl. 1 - 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
tutti
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
B
45
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
45
Timp.
Perc. 1 (mar.)
(slap)
crash cymbals
Perc. 2 (bongos)
Perc. 3 (snare)
Perc. 4 (B.D.)

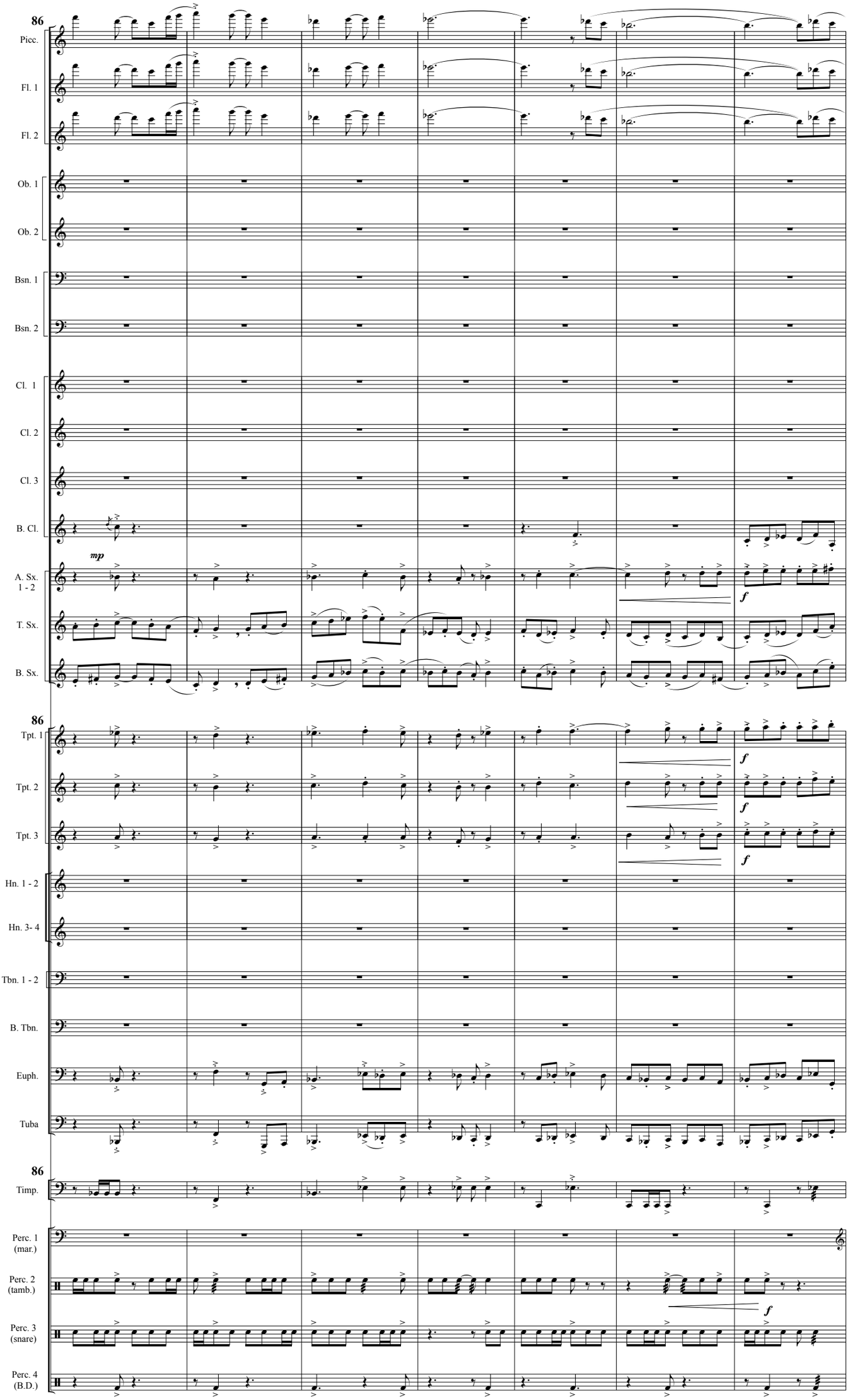

C
Calm
52
Picc.
subito p
Fl. 1
solo 1.
f
Ob. 1
solo
mf
Ob. 2
Bsn. 1
ff
Bsn. 2
f
Cl. 1
pp
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
C
52
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
52
Timp.
p
Perc. 1 (mar.)
mp
sand blocks
Perc. 2 (sand bl.)
pp
Perc. 3 (snare)
Perc. 4 (B.D.)
mf

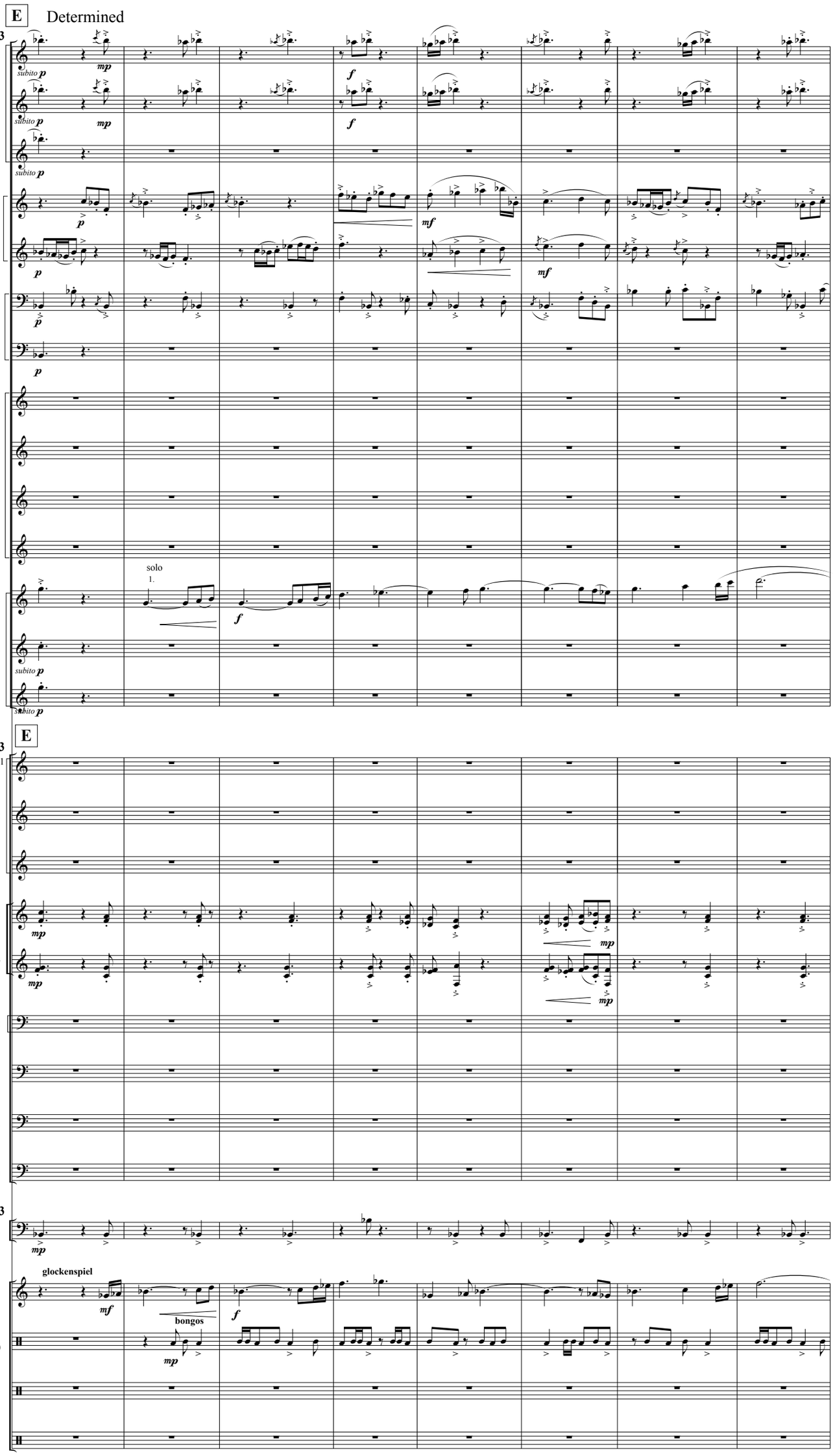
..with building intensity

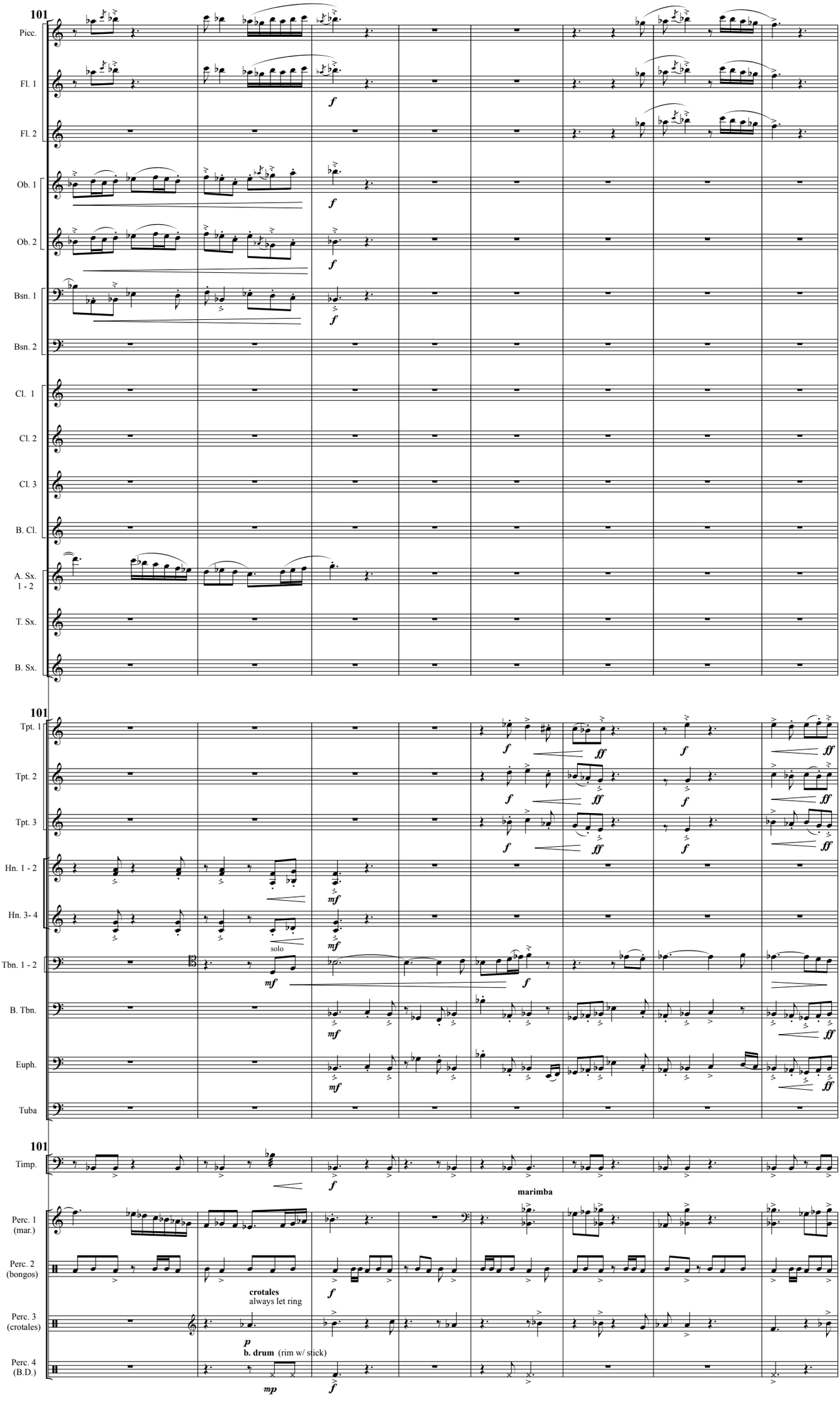


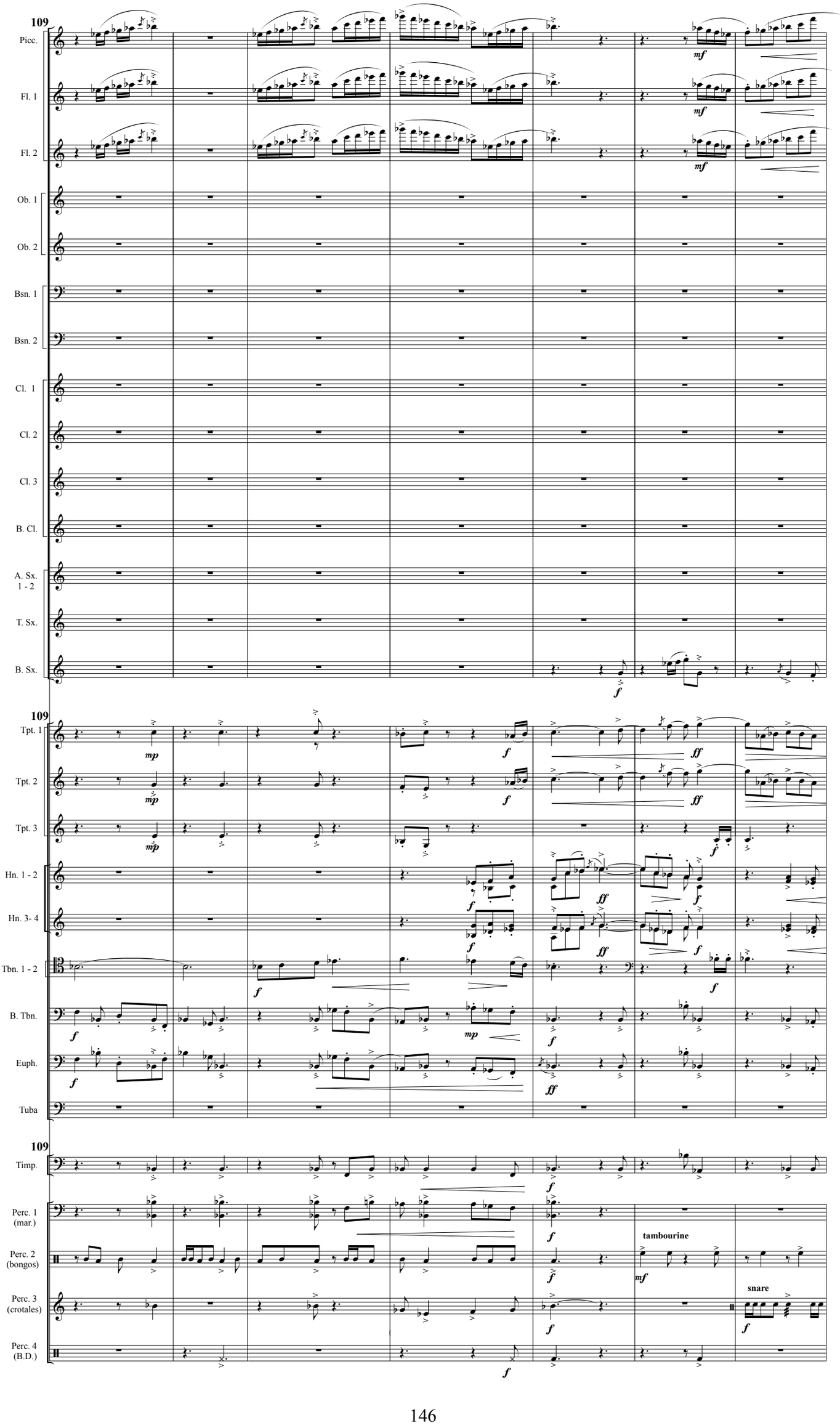

D
70
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
tutti
tutti
mf
f
p
mp
D
70
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
70
Timp.
Perc. 1 (mar.)
Perc. 2 (sand bl.)
Perc. 3 (snare)
Perc. 4
tambourine

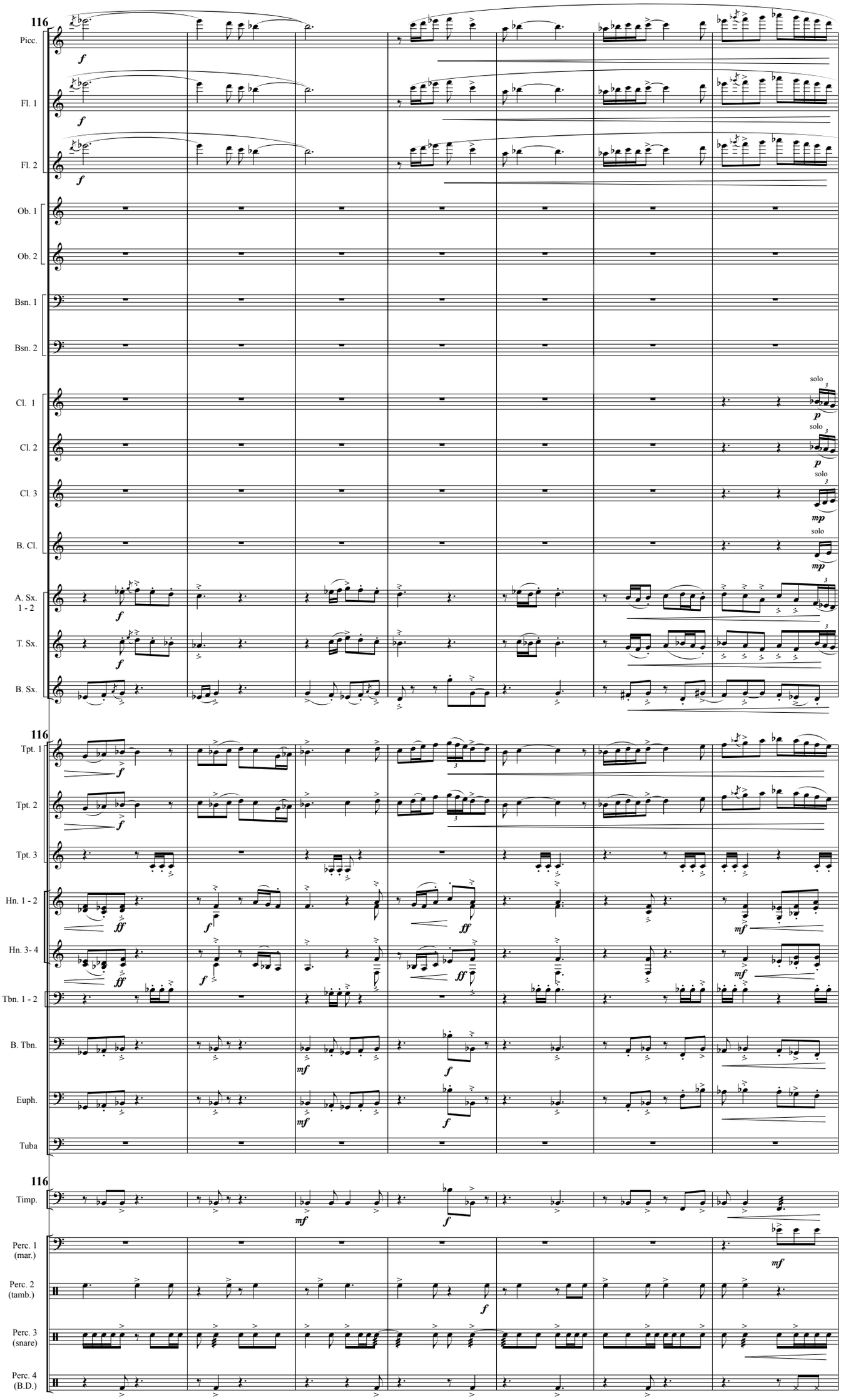

78
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
a2
78
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
78
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)


86
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
mp
f
86
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
86
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)


E
Determined
93
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
solo
1.
subito p
mp
f
mf
p
E
93
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
93
Timp.
glockenspiel
Perc. 1 (mar.)
bongos
Perc. 2 (bongos)
Perc. 3
Perc. 4


101
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
101
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
101
Timp.
marimba
Perc. 1 (mar.)
Perc. 2 (bongos)
crotales
always let ring
Perc. 3 (crotales)
b. drum (rim w/ stick)
Perc. 4 (B.D.)


109
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
109
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
109
Timp.
Perc. 1 (mar.)
Perc. 2 (bongos)
Perc. 3 (crotales)
Perc. 4 (B.D.)
tambourine
snare


116
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
solo
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)

F Precise

123

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1 - 2

T. Sx.

B. Sx.

subito ***p***

p

F

123

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 - 2

Hn. 3- 4

Tbn. 1 - 2

B. Tbn.

Euph.

Tuba

123

Timp.

f

Perc. 1 (mar.)

egg shaker

f

mp

Perc. 2 (egg shaker)

p

mp

wood blocks

Perc. 3 (snare)

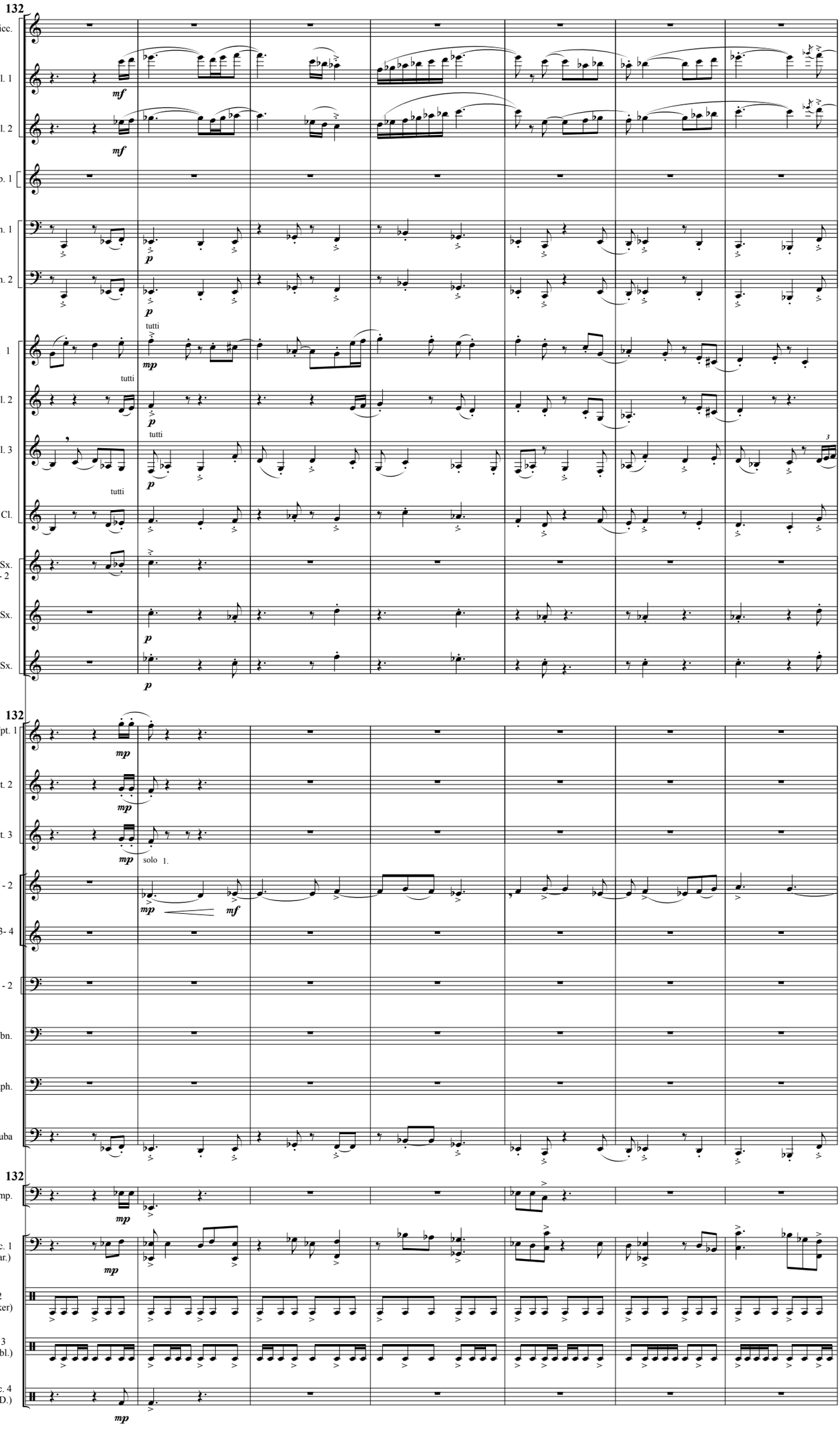
f

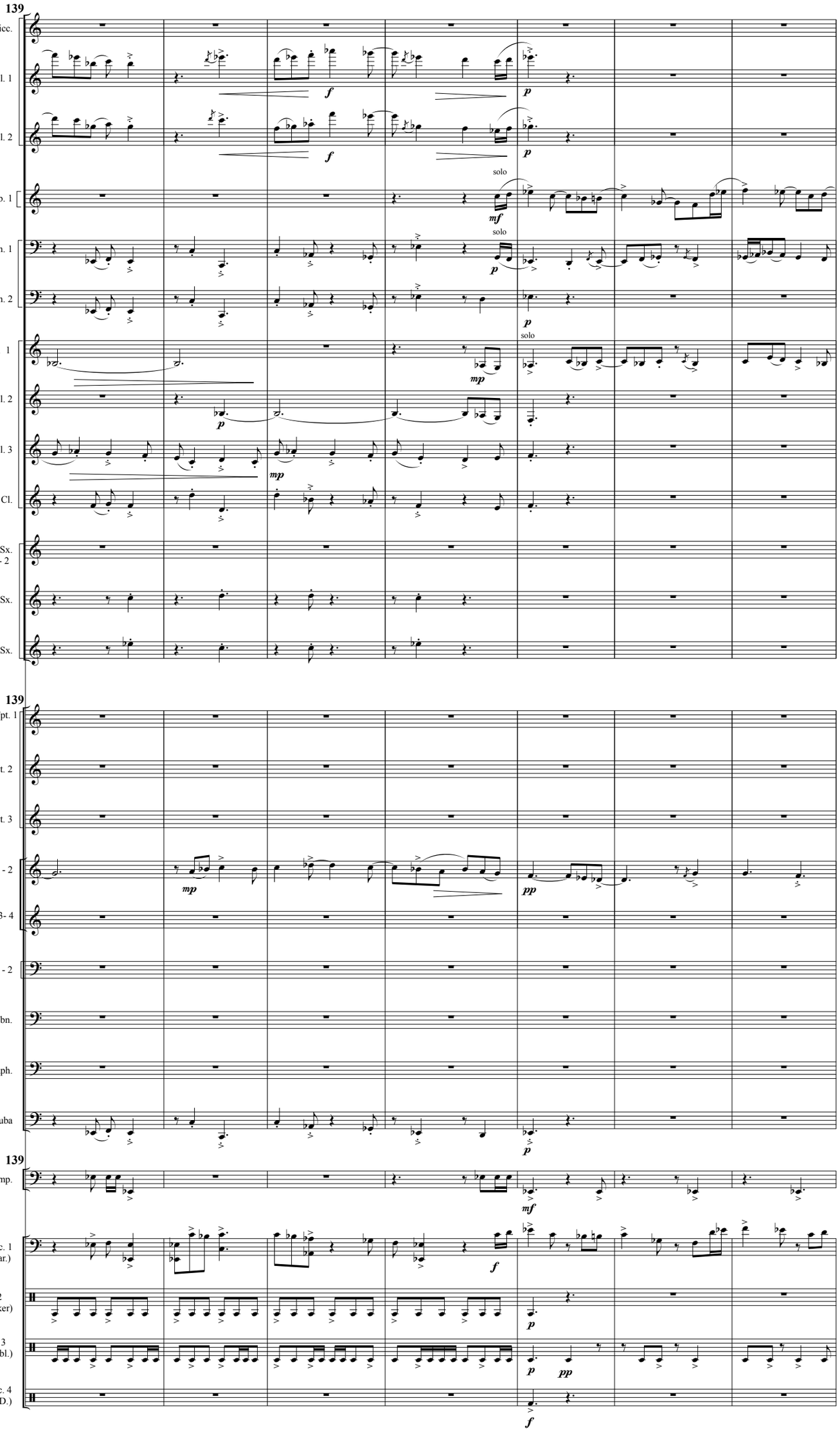
p

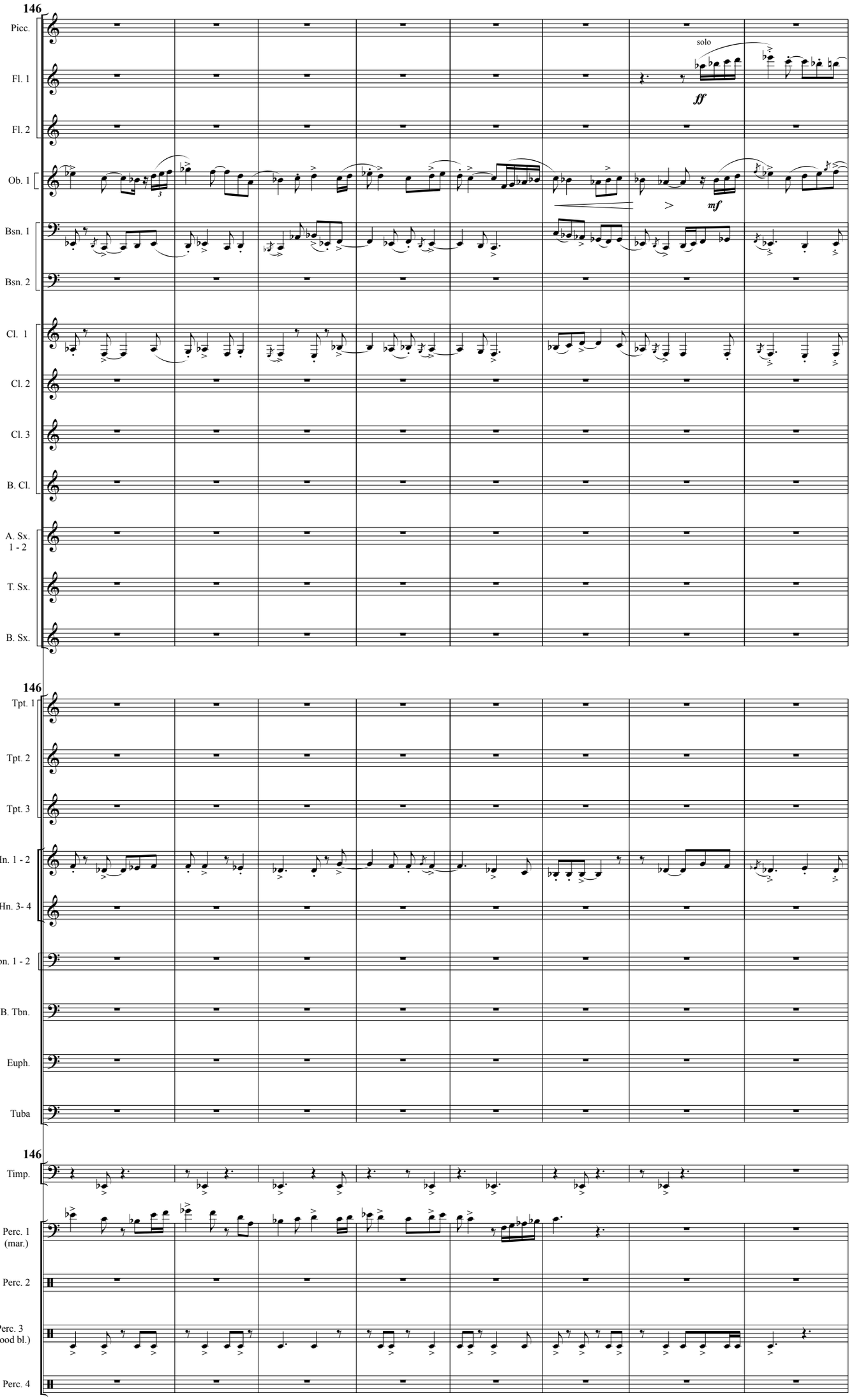
mp

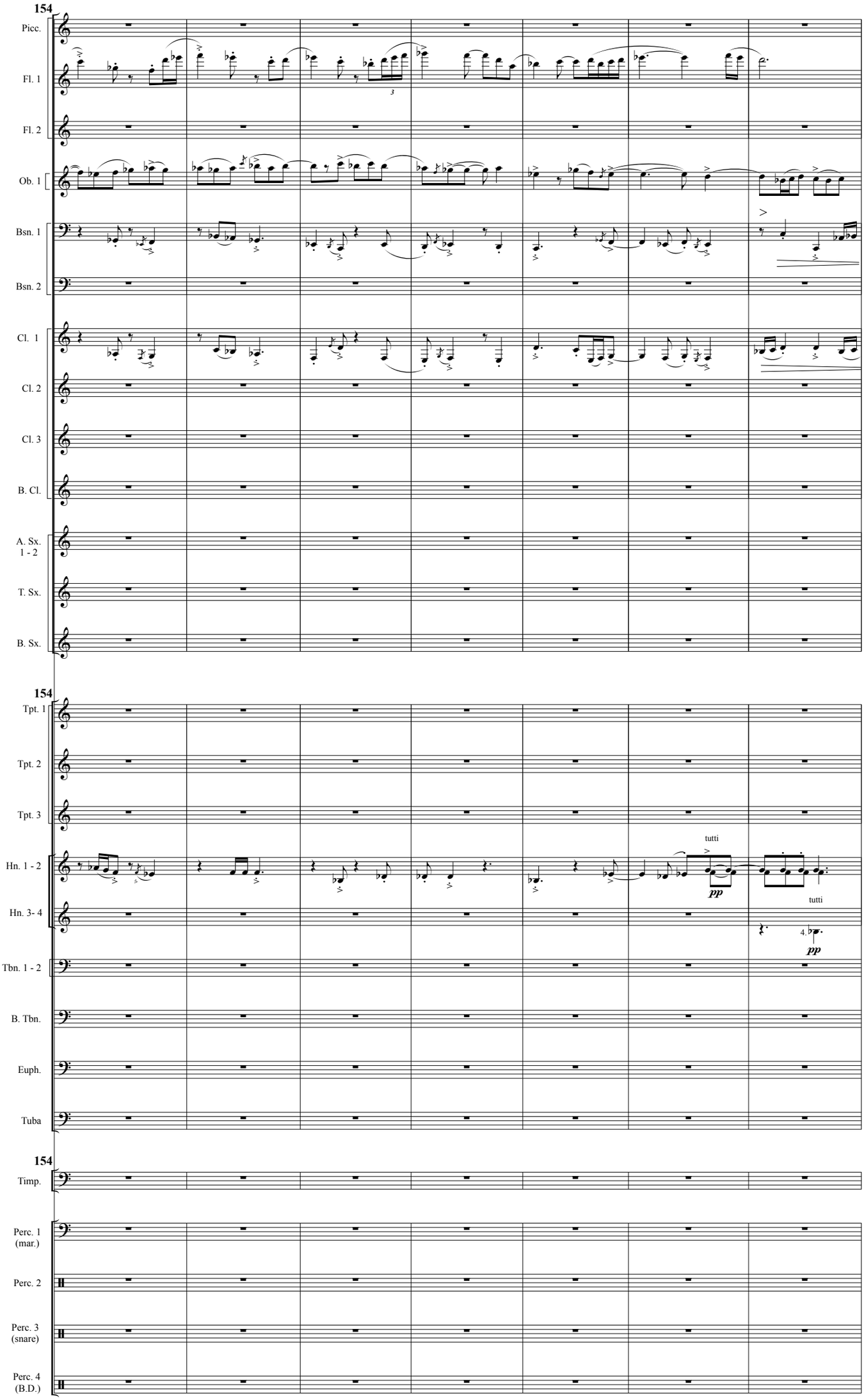
Perc. 4 (B.D.)

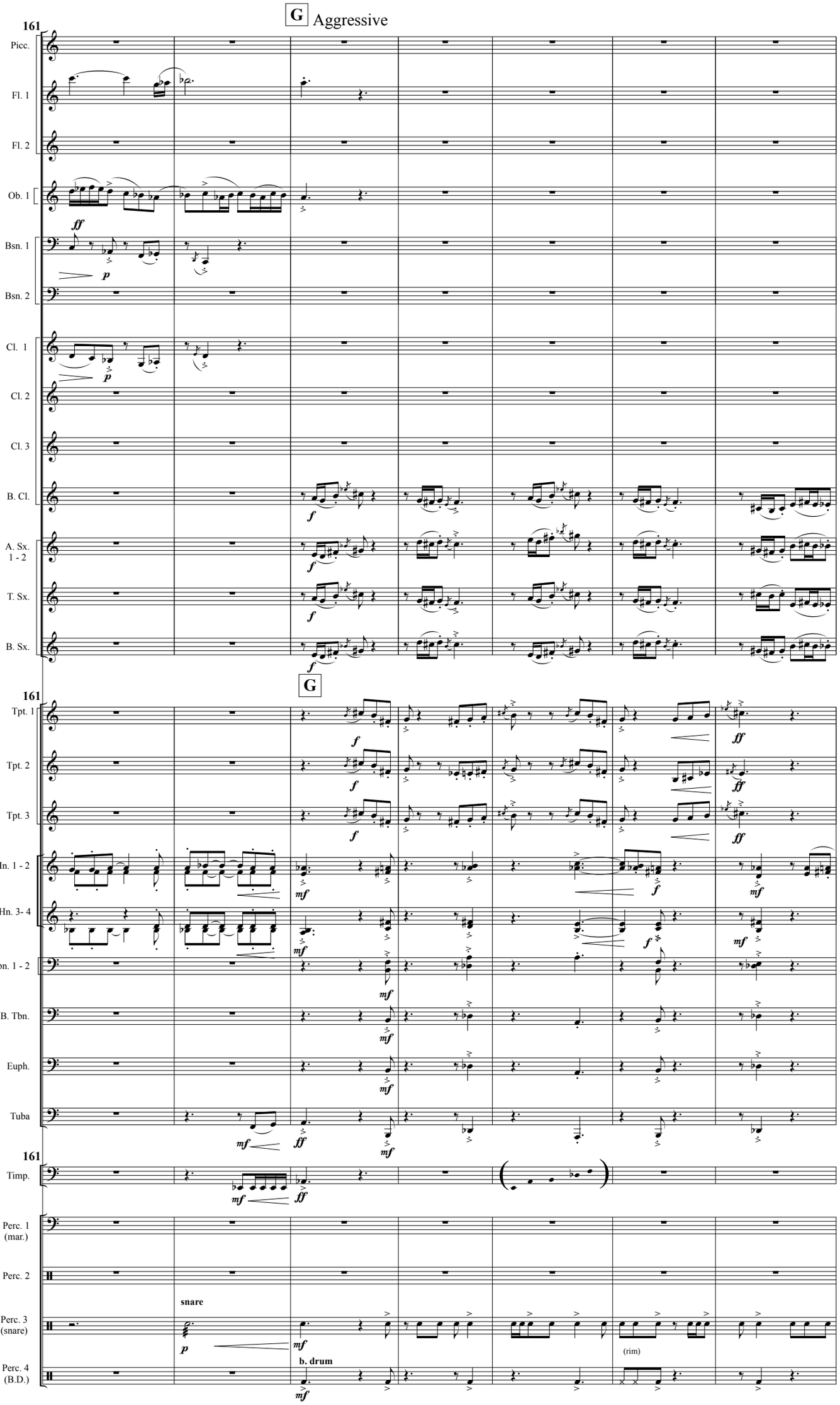
f

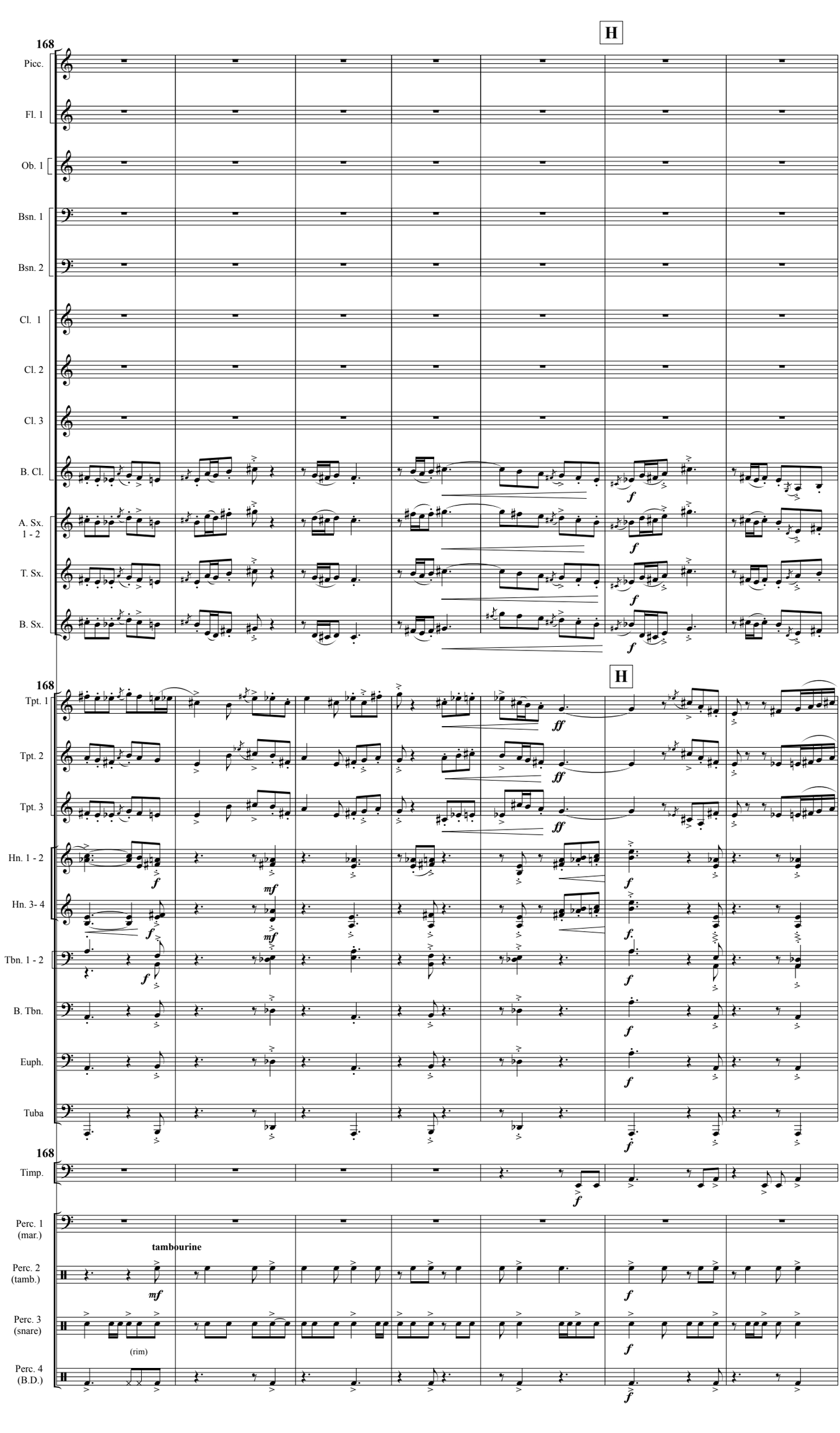

132
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (egg shaker)
Perc. 3 (wood bl.)
Perc. 4 (B.D.)
mf
p
mp
tutti
solo 1.

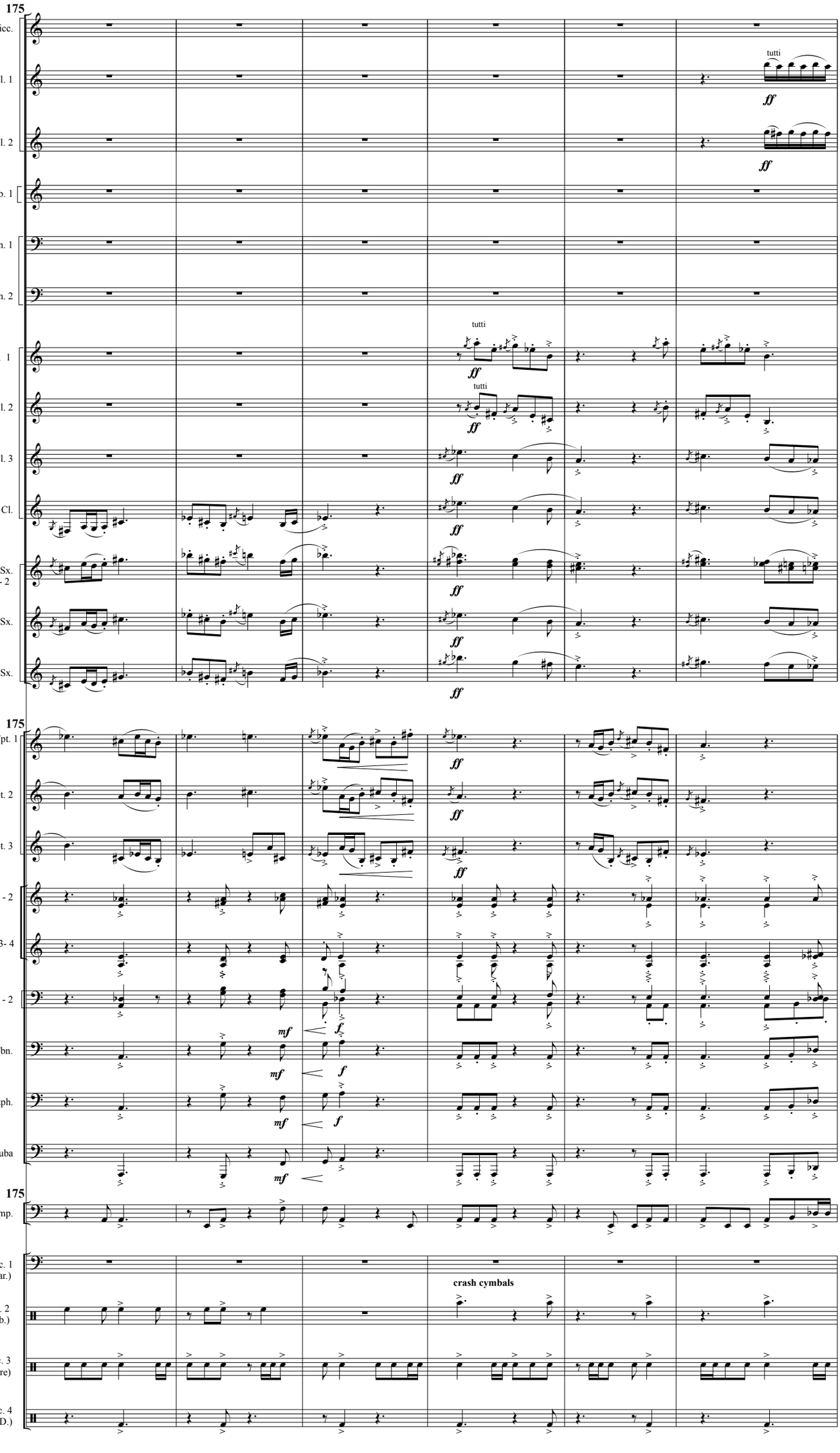

139
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
solo
solo
solo
139
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
139
Timp.
Perc. 1 (mar.)
Perc. 2 (egg shaker)
Perc. 3 (wood bl.)
Perc. 4 (B.D.)

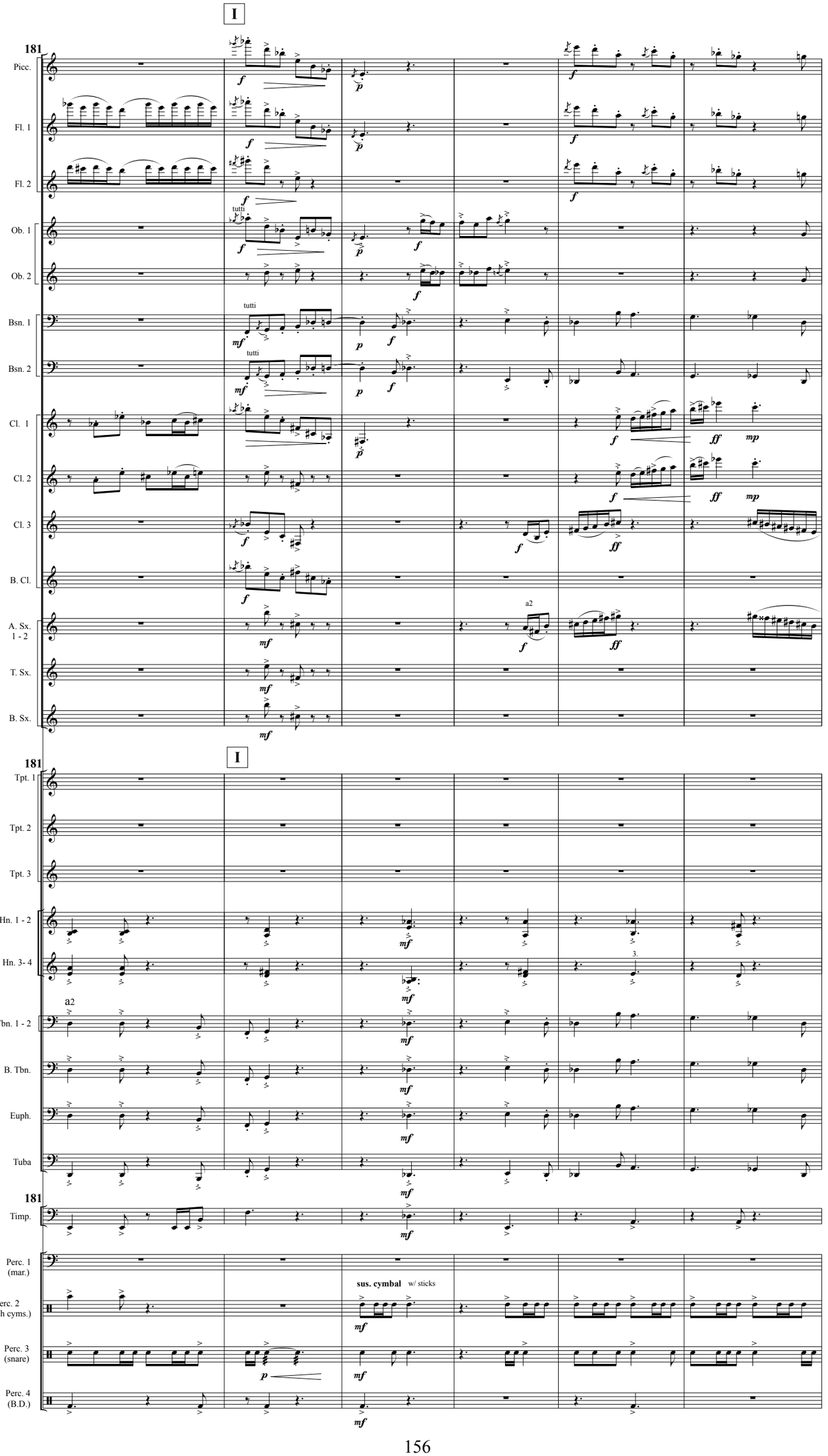

146
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
solo
ff
mf
146
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
146
Timp.
Perc. 1 (mar.)
Perc. 2
Perc. 3 (wood bl.)
Perc. 4

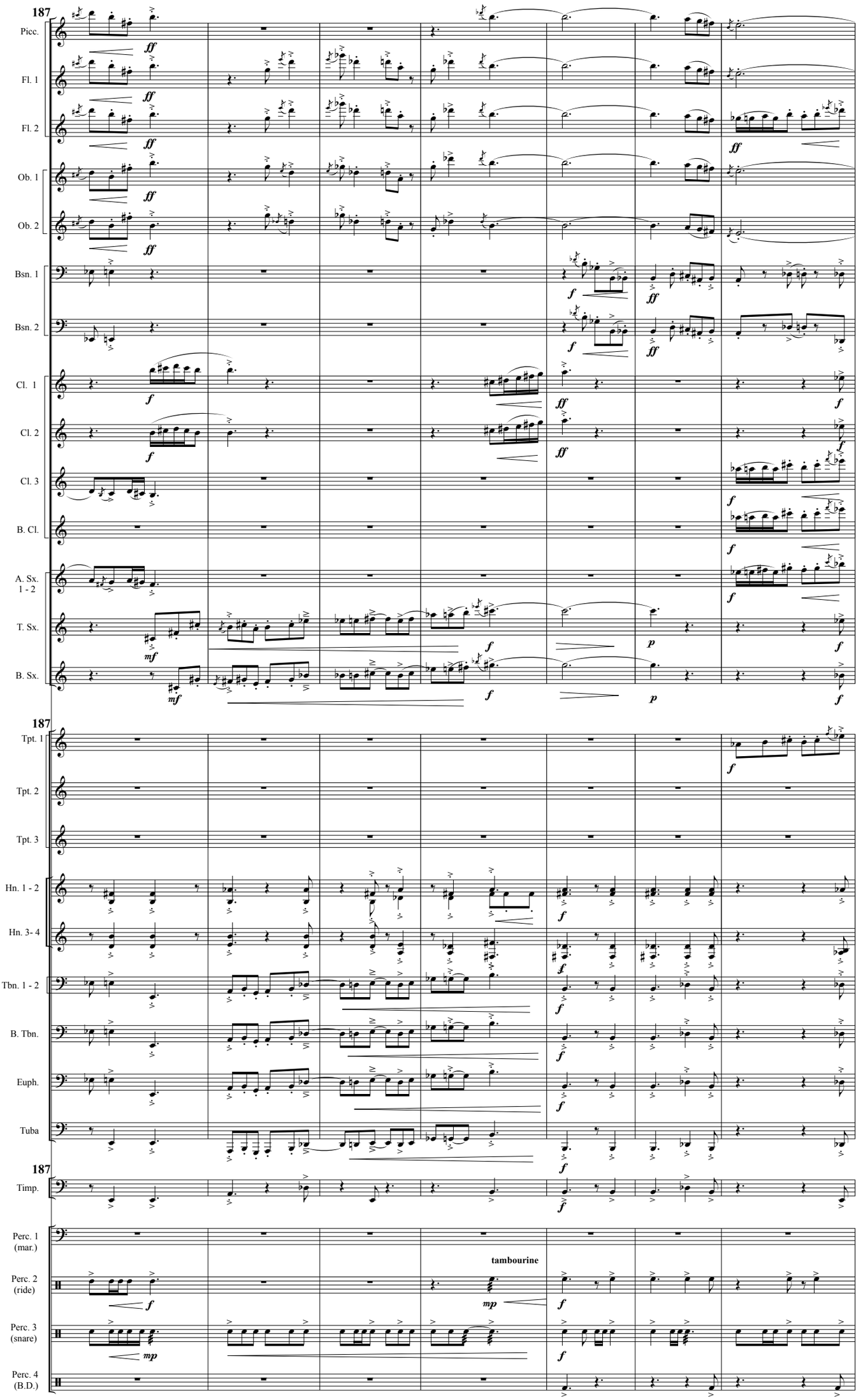

154
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
154
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
154
Timp.
Perc. 1 (mar.)
Perc. 2
Perc. 3 (snare)
Perc. 4 (B.D.)
tutti
pp
tutti
pp

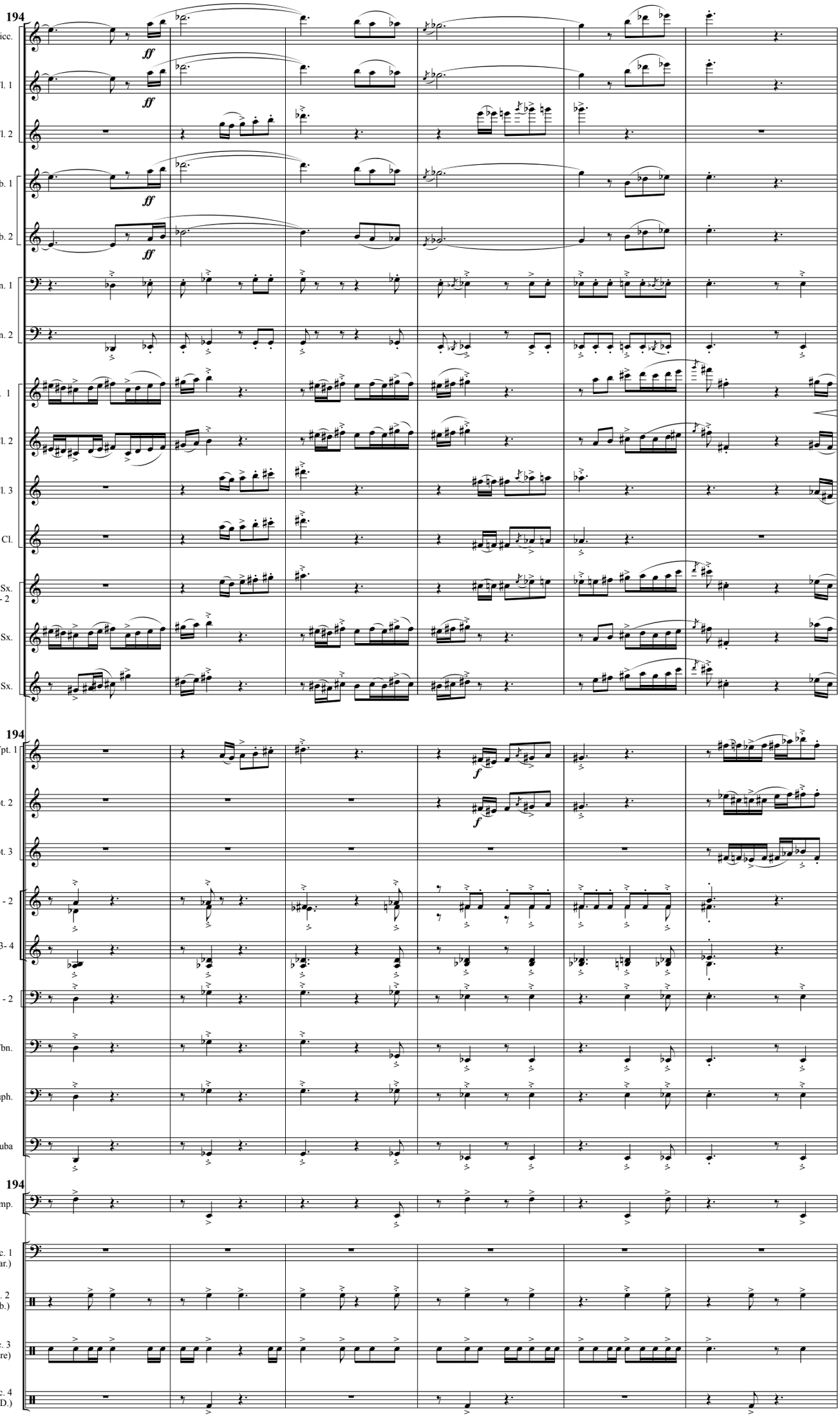

G Aggressive
161
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
G
161
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
161
Timp.
Perc. 1 (mar.)
Perc. 2
Perc. 3 (snare)
Perc. 4 (B.D.)
snare
b. drum
(rim)

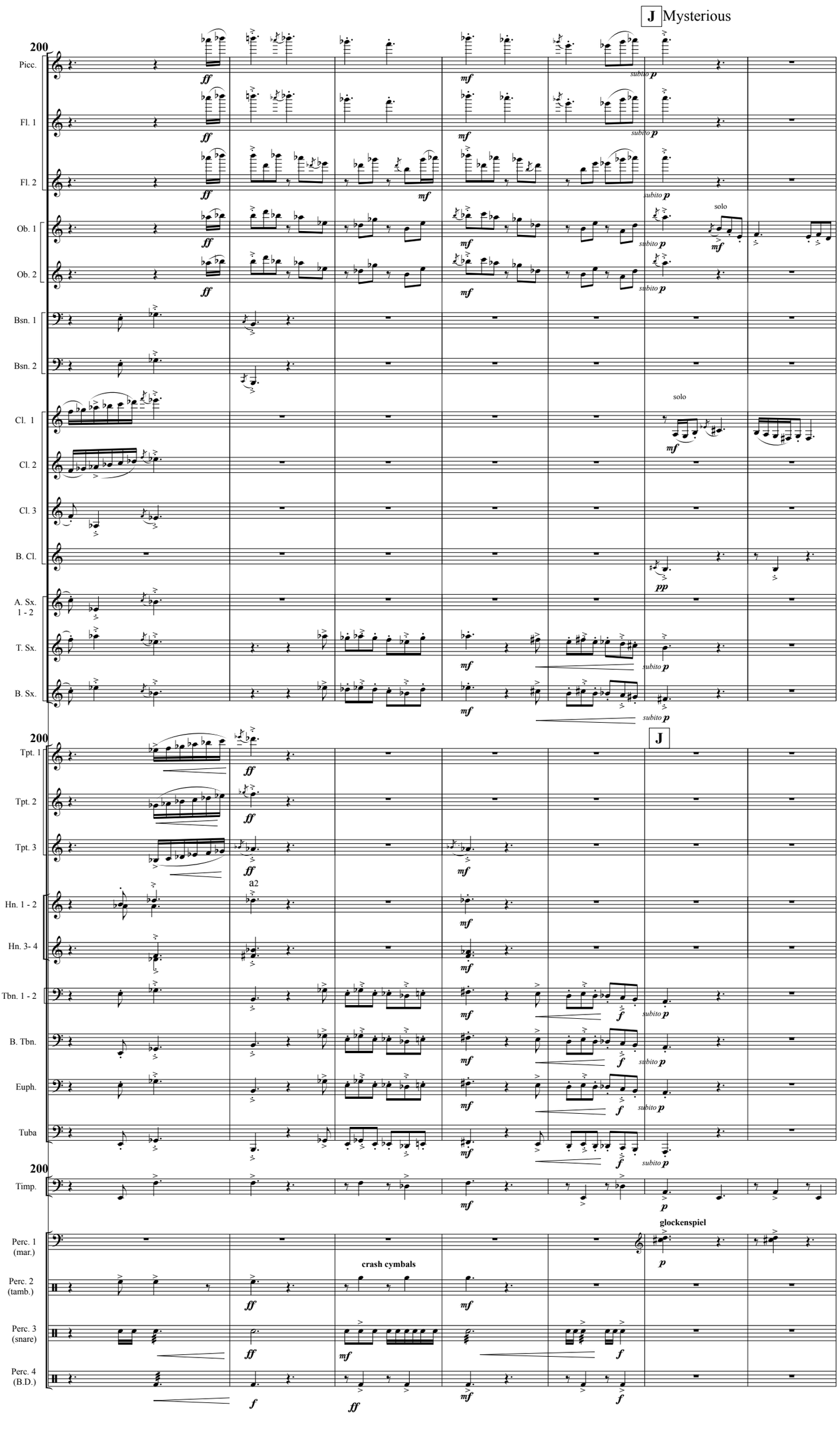

168
H
Picc.
Fl. 1
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
168
H
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
168
Timp.
Perc. 1 (mar.)
tambourine
Perc. 2 (tamb.)
Perc. 3 (snare)
(rim)
Perc. 4 (B.D.)

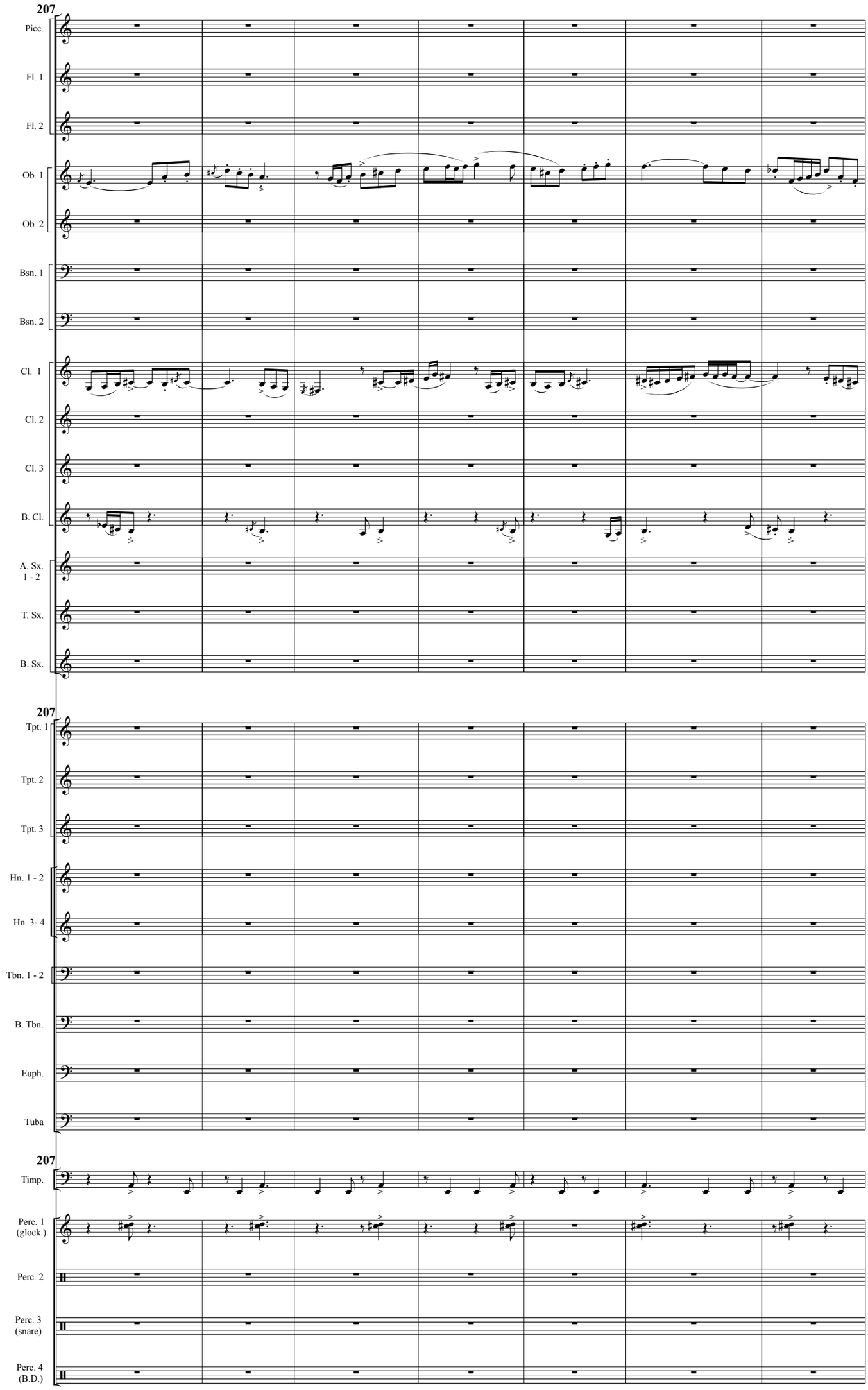

175
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)
tutti
ff
mf
f
crash cymbals

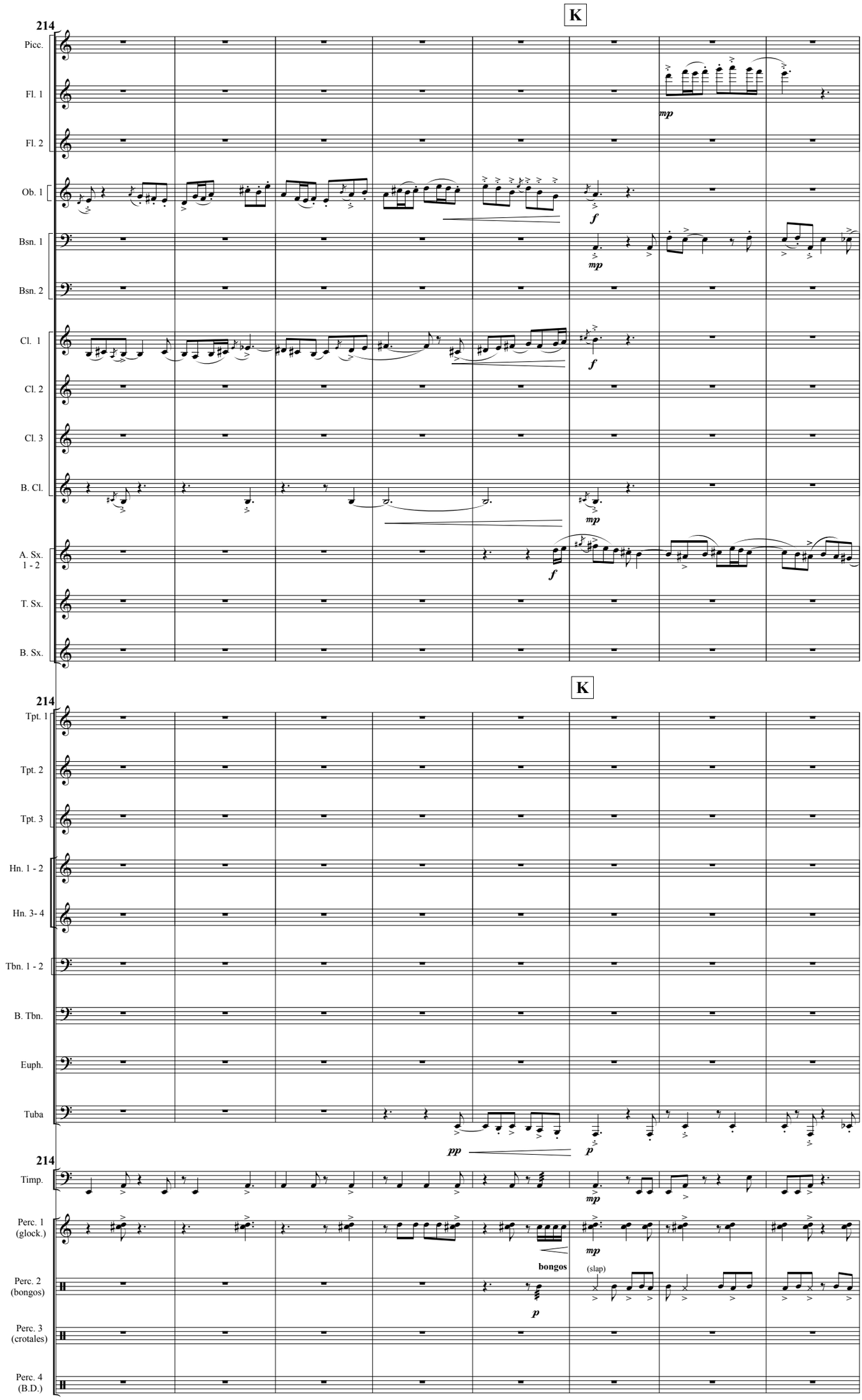

I
181
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
tutti
a2
I
181
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
181
Timp.
Perc. 1 (mar.)
Perc. 2 (crash cyms.)
Perc. 3 (snare)
Perc. 4 (B.D.)
sus. cymbal w/ sticks


187
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
187
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
187
Timp.
Perc. 1 (mar.)
Perc. 2 (ride)
tambourine
Perc. 3 (snare)
Perc. 4 (B.D.)


194
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
194
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
194
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)


J Mysterious
200
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)
solo
a2
crash cymbals
glockenspiel


207
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
207
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
207
Timp.
Perc. 1 (glock.)
Perc. 2
Perc. 3 (snare)
Perc. 4 (B.D.)


K
214
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
mp
f
mp
f
mp
f
K
214
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
pp
p
214
Timp.
mp
Perc. 1 (glock.)
mp
bongos
(slap)
Perc. 2 (bongos)
p
Perc. 3 (crotales)
Perc. 4 (B.D.)

222

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1 - 2

T. Sx.

B. Sx.

L

Straight Mute

222

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 - 2

Hn. 3- 4

Straight Mute

Tbn. 1 - 2

B. Tbn.

Euph.

Tuba

222

Timp.

Perc. 1 (glock.)

Perc. 2 (bongos)

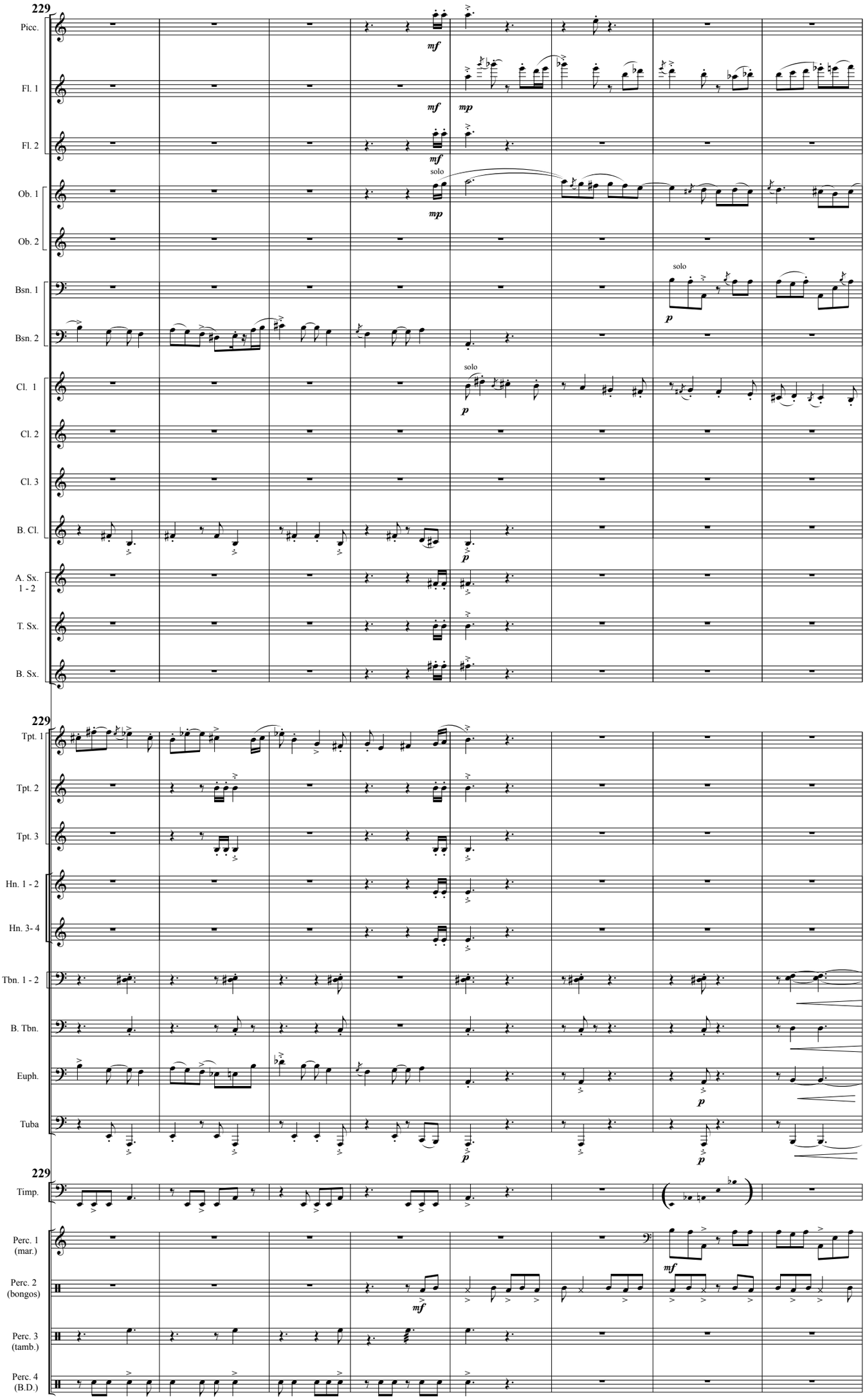
tambourine

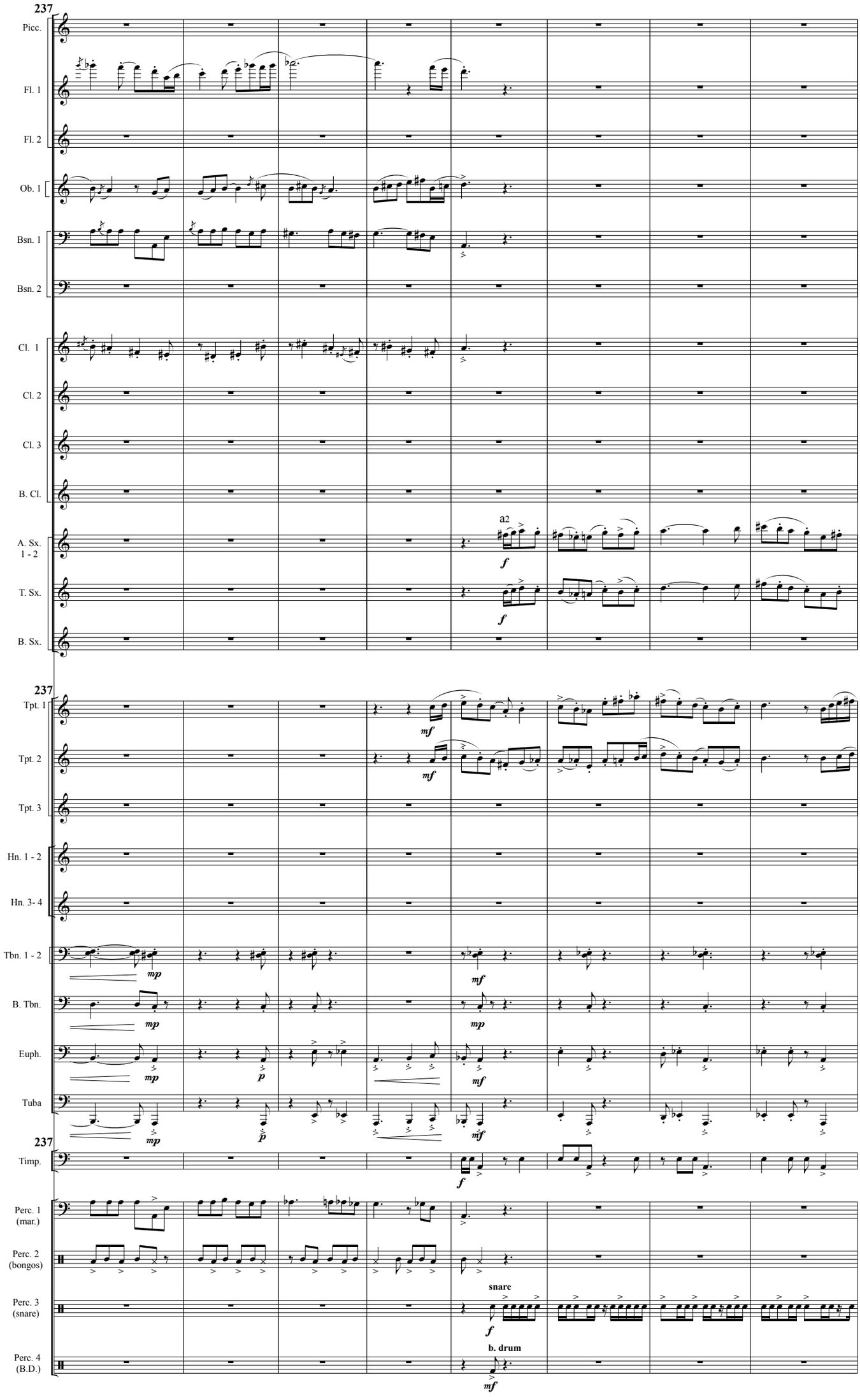
Perc. 3 (tamb.)

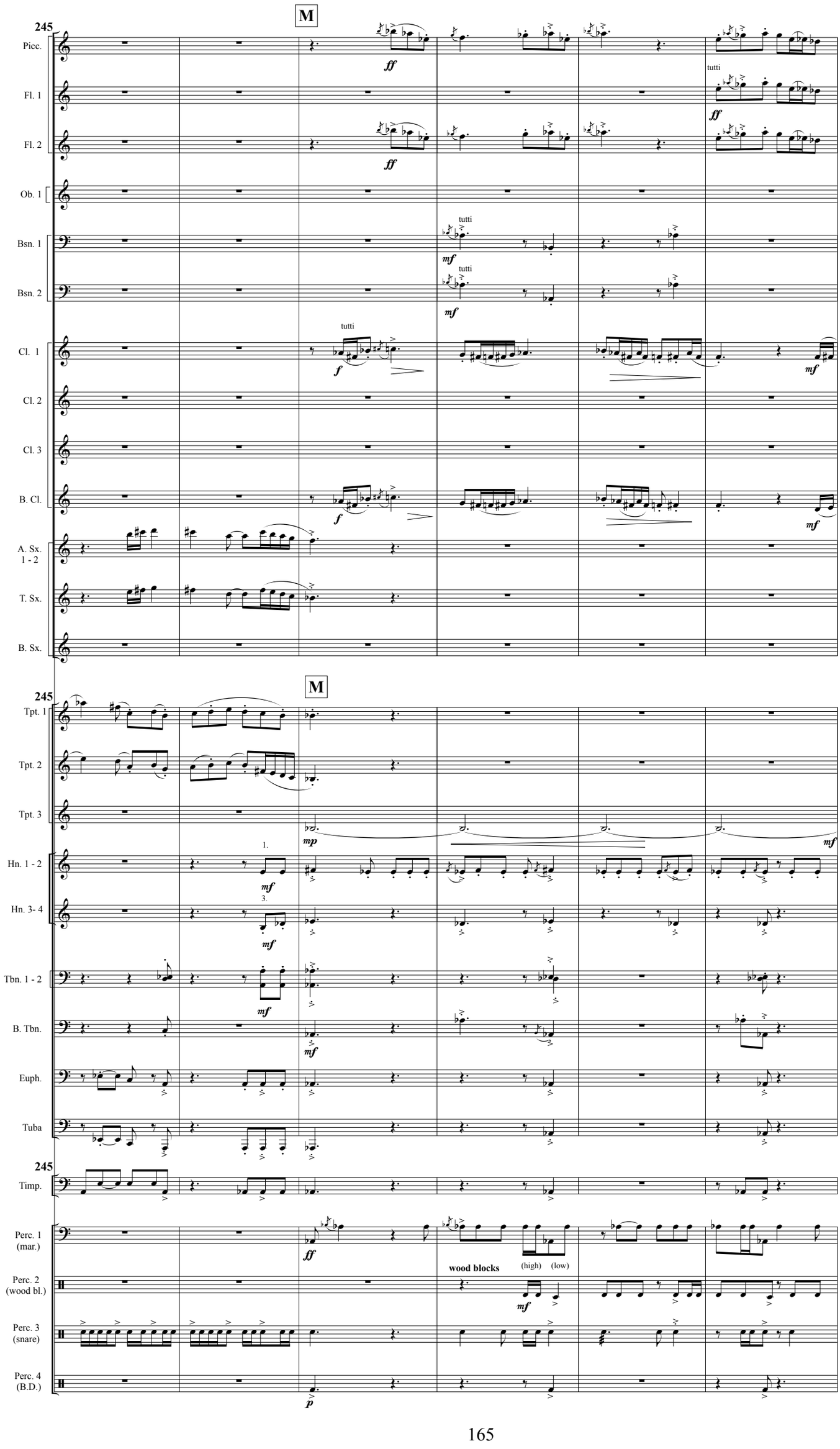
b. drum

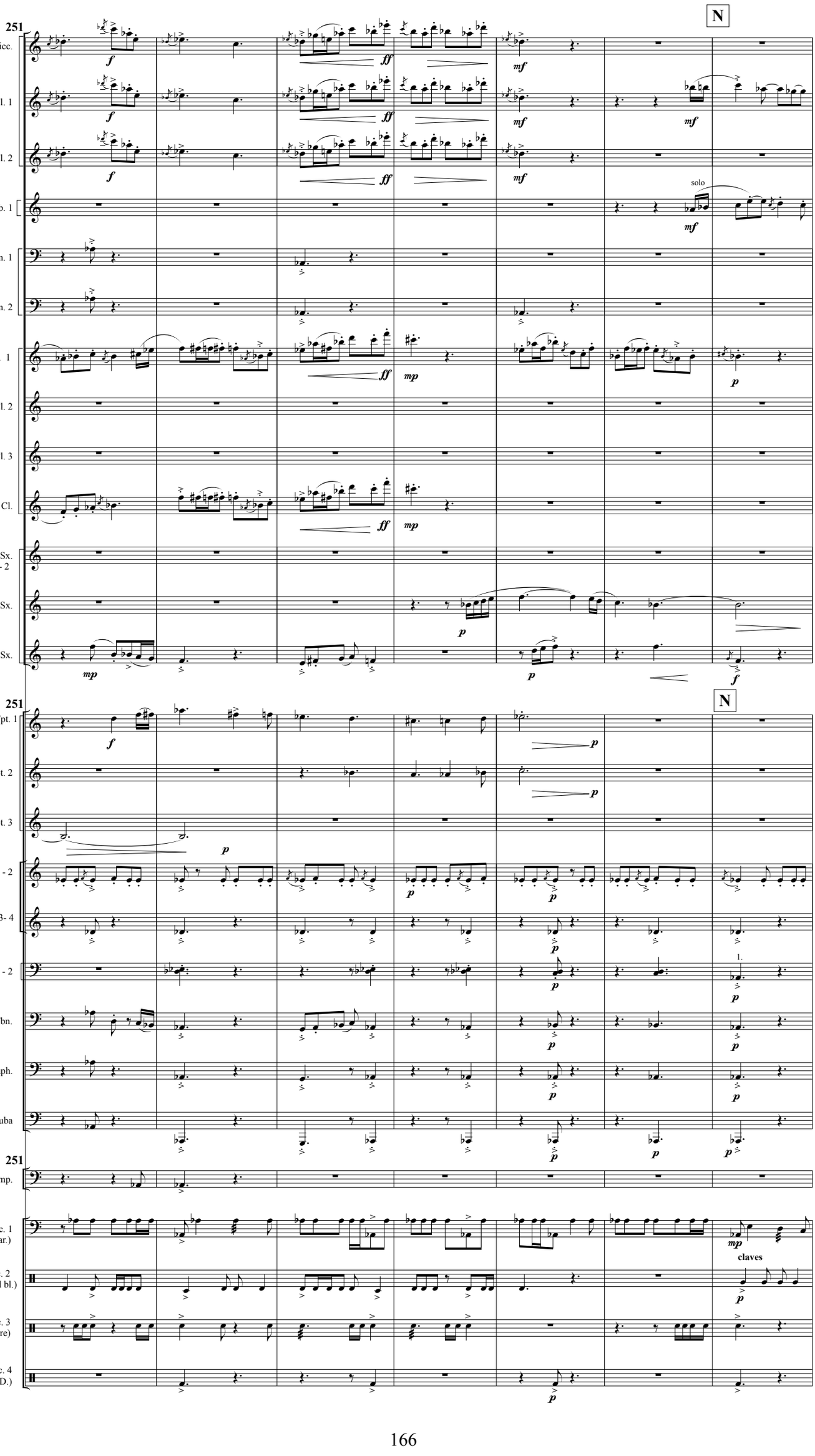
cabasa

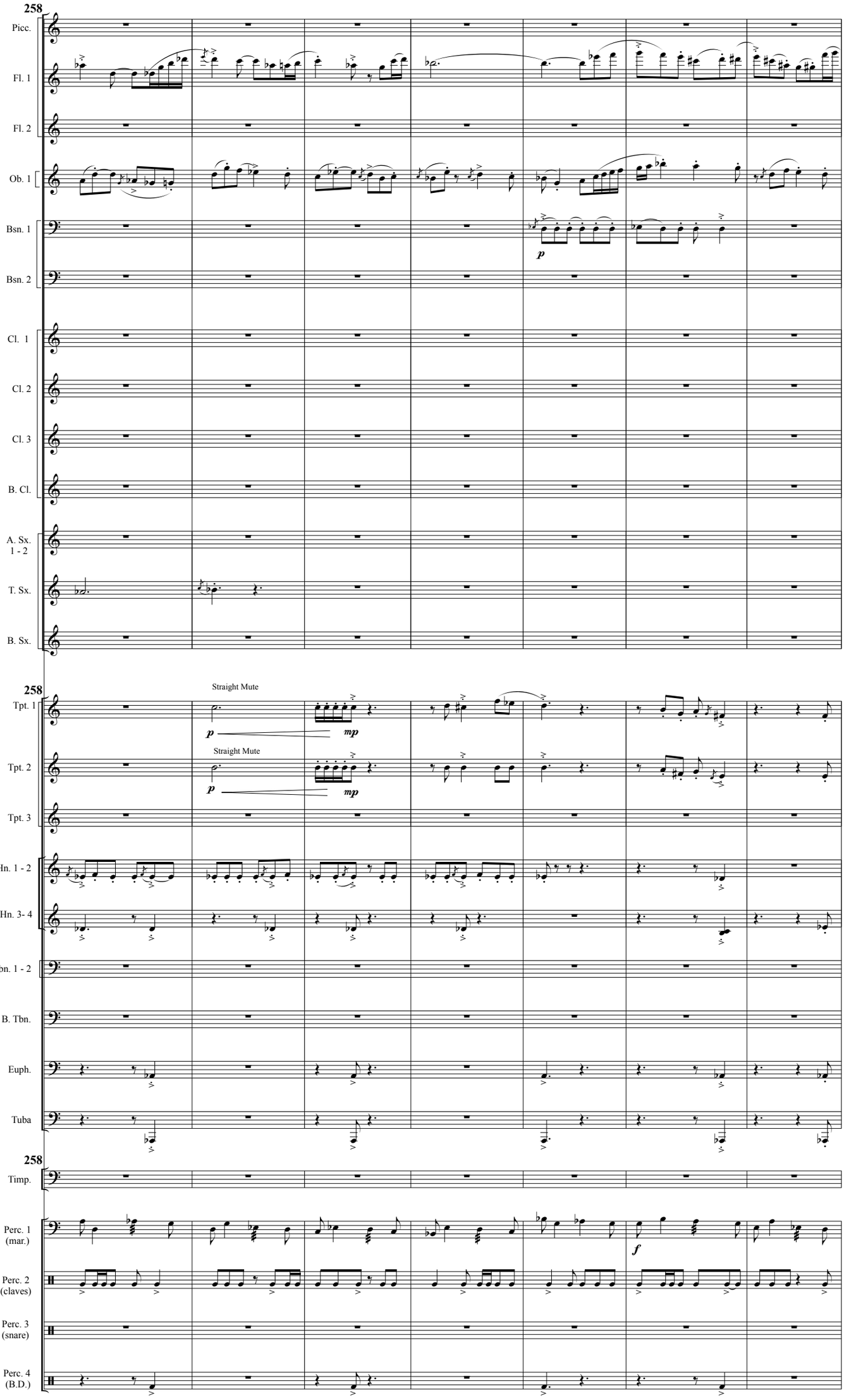
Perc. 4 (B.D.)

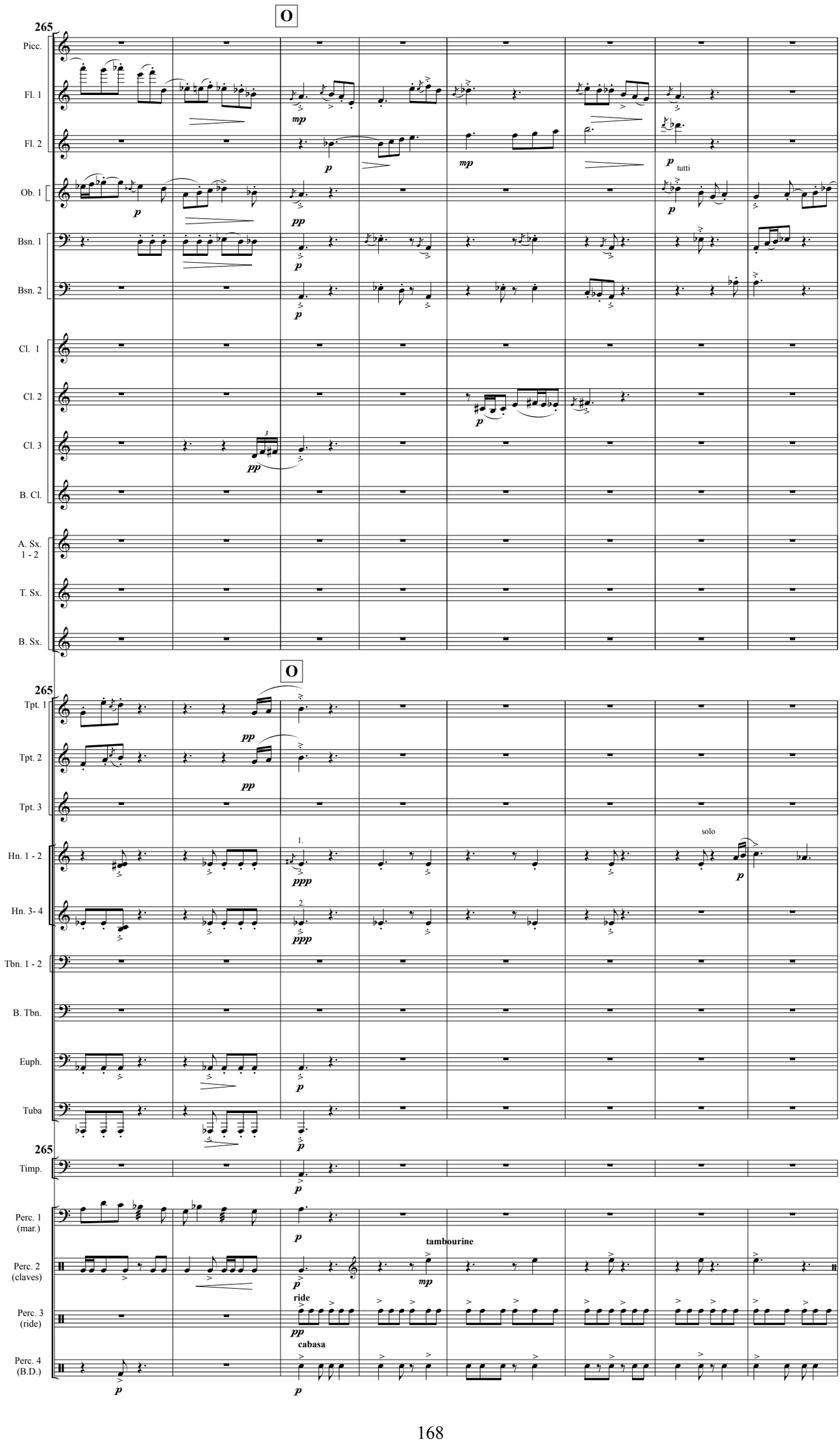

229
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (bongos)
Perc. 3 (tamb.)
Perc. 4 (B.D.)
mf
mp
p
solo

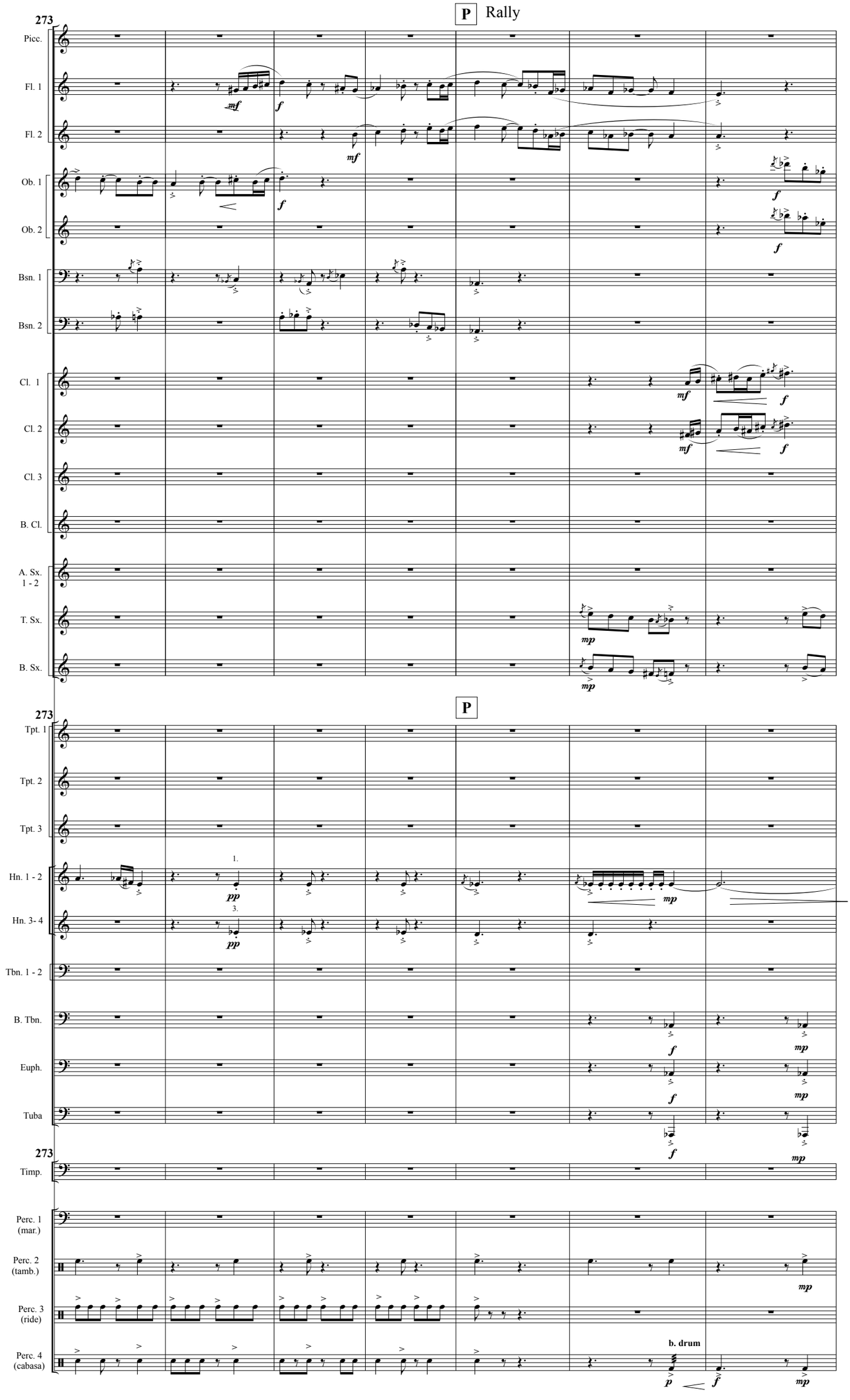

237
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
a2
f
237
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
mf
mp
p
237
Timp.
Perc. 1 (mar.)
Perc. 2 (bongos)
Perc. 3 (snare)
Perc. 4 (B.D.)
snare
b. drum

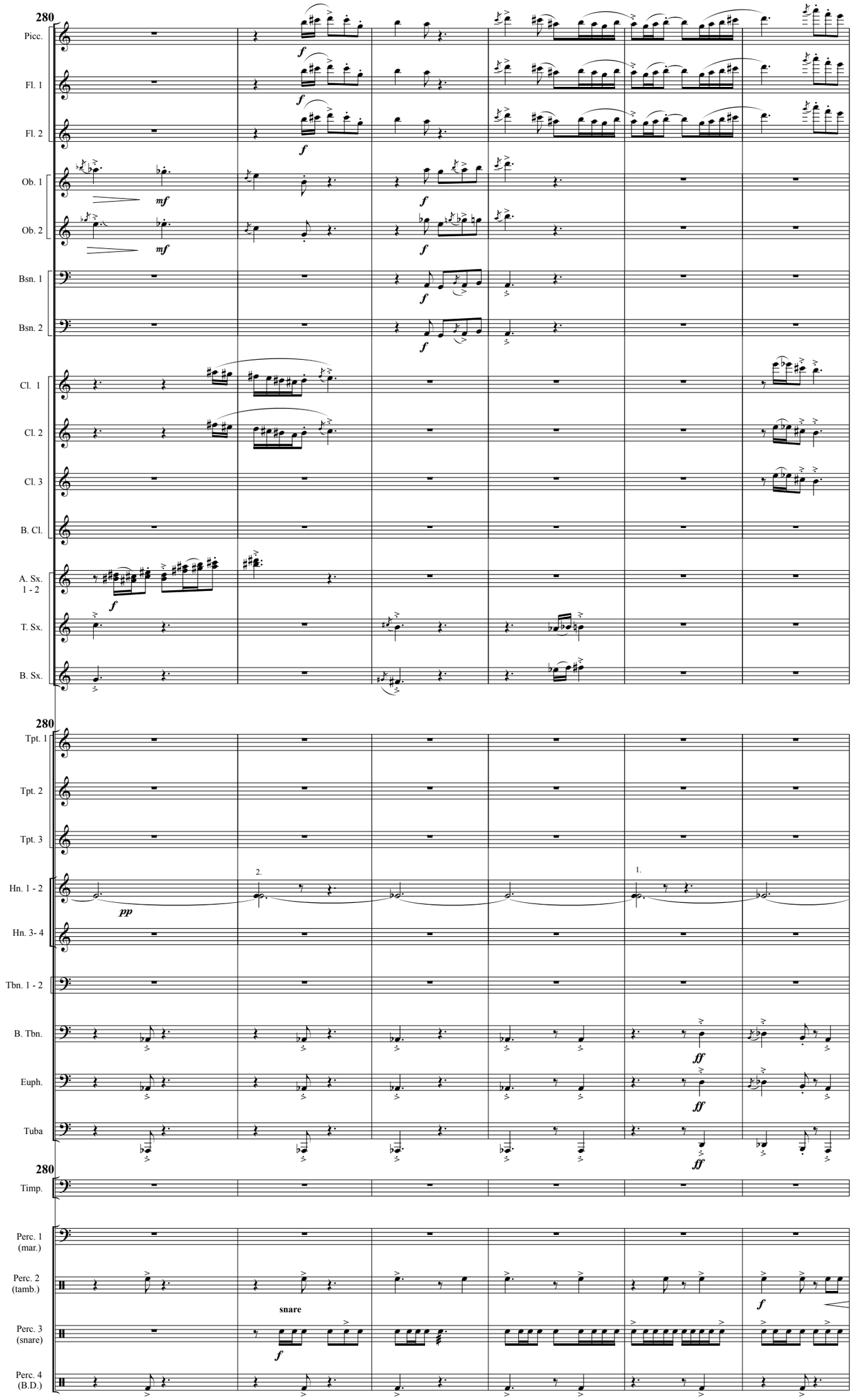

M
245
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (wood bl.)
Perc. 3 (snare)
Perc. 4 (B.D.)
tutti
wood blocks
(high)
(low)

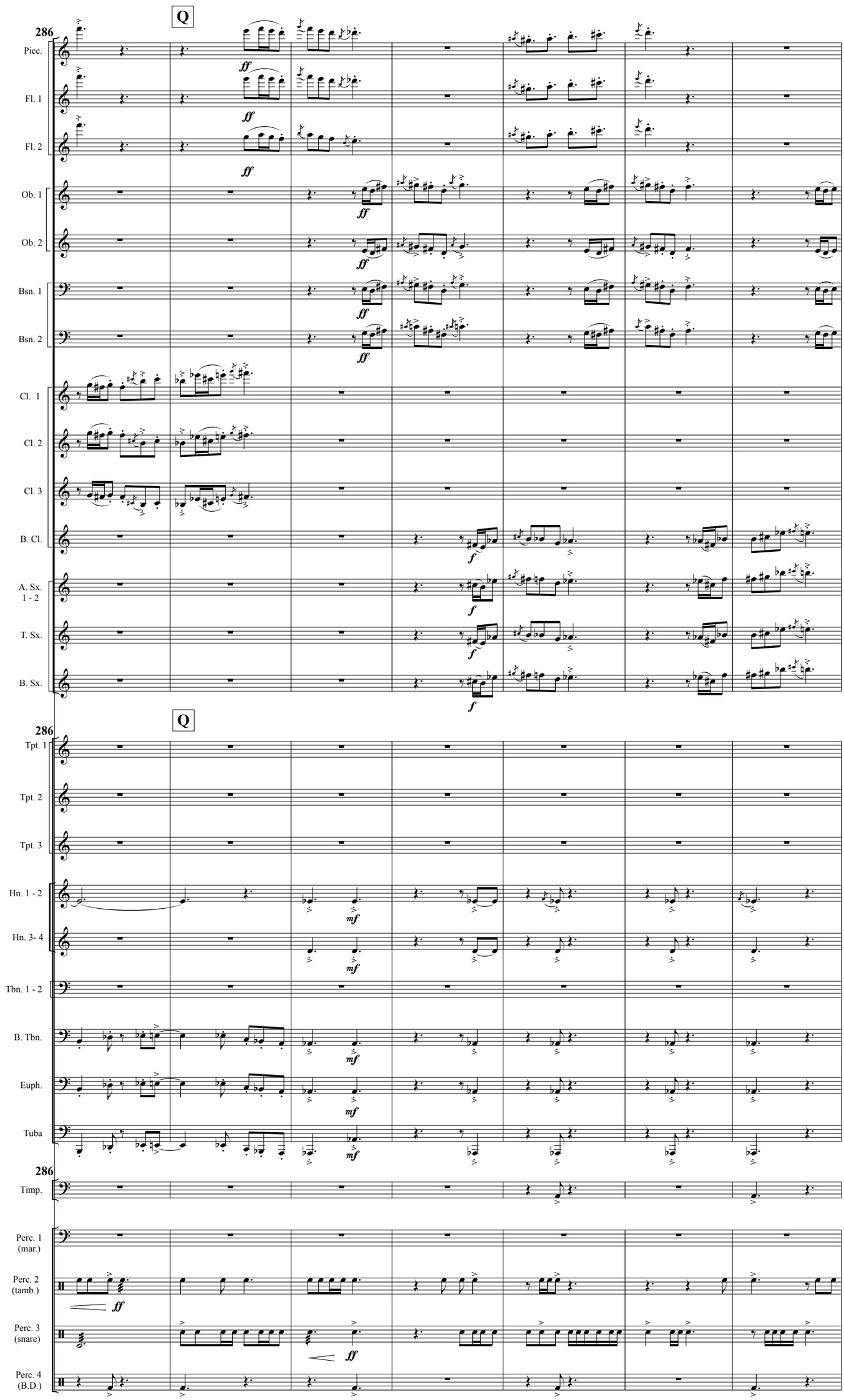

251
N
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
solo
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (mar.)
Perc. 2 (wood bl.)
Perc. 3 (snare)
Perc. 4 (B.D.)
claves

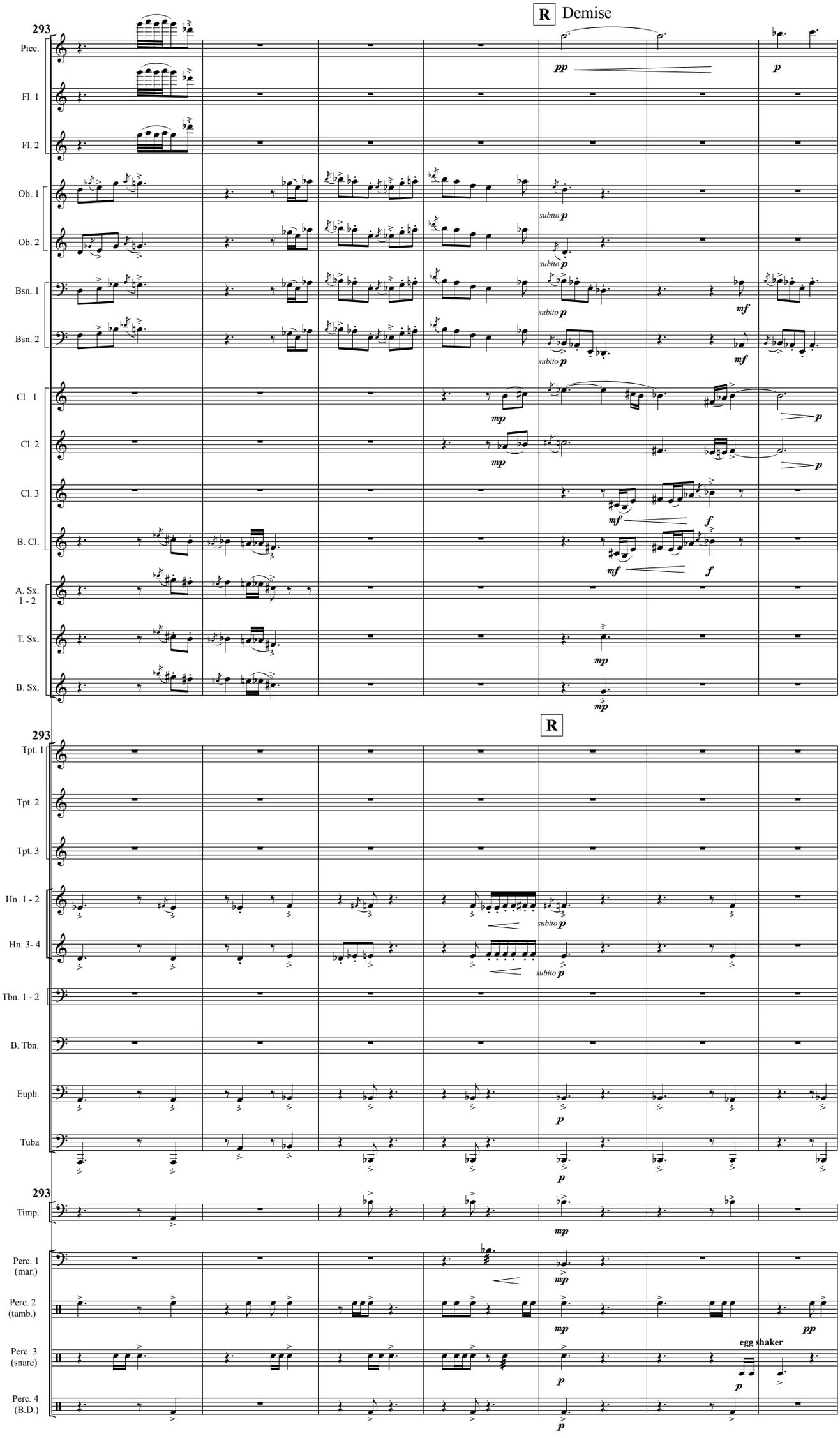

258
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
p
258
Straight Mute
Straight Mute
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
p
mp
p
mp
258
Timp.
Perc. 1 (mar.)
Perc. 2 (claves)
Perc. 3 (snare)
Perc. 4 (B.D.)
f

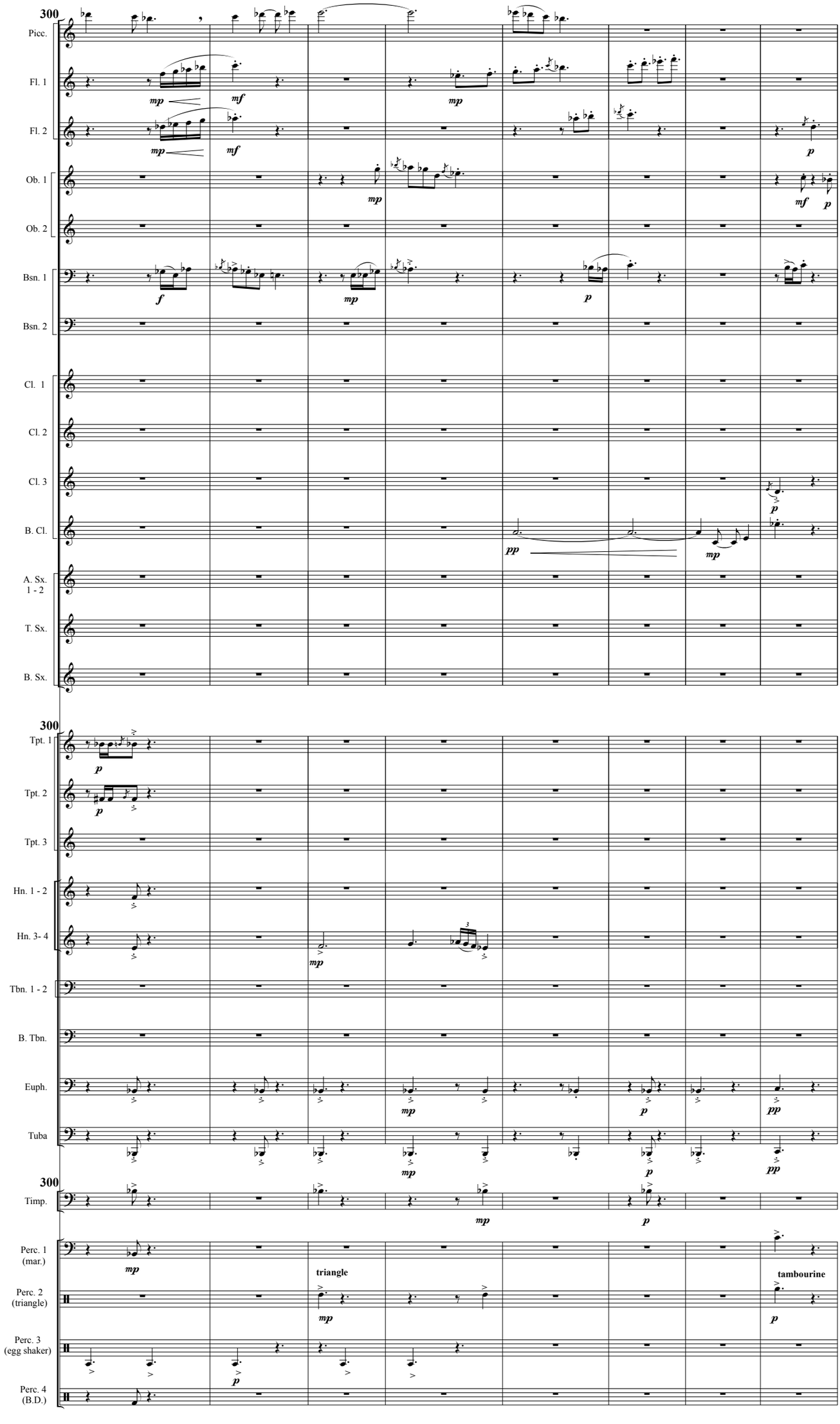

O
265
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
mp
p
mp
p
tutti
p
pp
p
p
p
pp
O
265
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
pp
pp
1.
ppp
2.
ppp
solo
p
p
p
265
Timp.
Perc. 1 (mar.)
Perc. 2 (claves)
Perc. 3 (ride)
Perc. 4 (B.D.)
p
p
tambourine
mp
ride
pp
cabasa
p
p

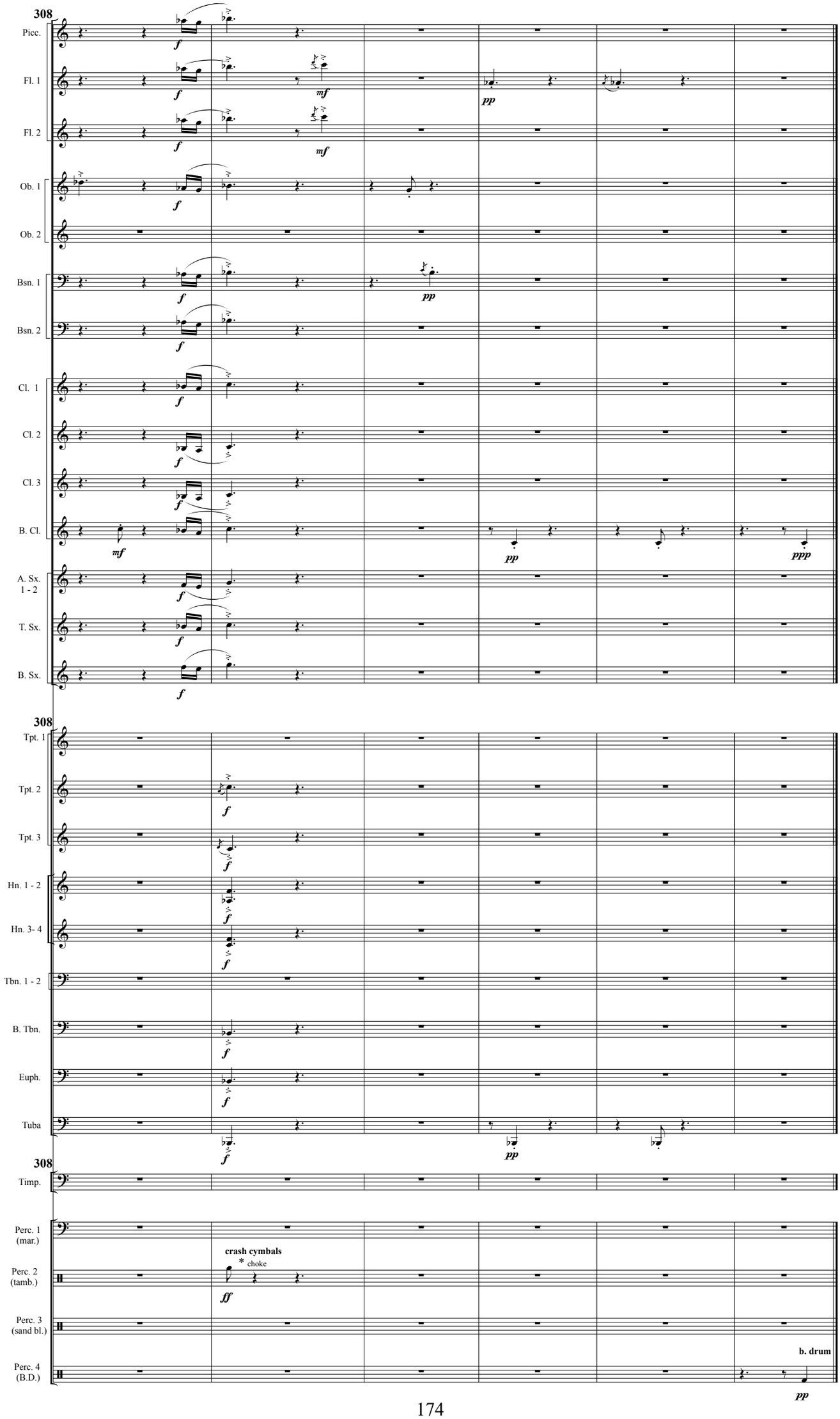

P Rally
273
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
P
273
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
273
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (ride)
Perc. 4 (cabasa)
b. drum


280
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
280
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
280
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)
snare


Q
286
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
Q
286
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
286
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)


293
R Demise
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
293
R
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
293
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (snare)
Perc. 4 (B.D.)
egg shaker


300
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
300
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
300
Timp.
Perc. 1 (mar.)
Perc. 2 (triangle)
Perc. 3 (egg shaker)
Perc. 4 (B.D.)
triangle
tambourine


308
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sx. 1 - 2
T. Sx.
B. Sx.
308
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1 - 2
Hn. 3- 4
Tbn. 1 - 2
B. Tbn.
Euph.
Tuba
308
Timp.
Perc. 1 (mar.)
Perc. 2 (tamb.)
Perc. 3 (sand bl.)
Perc. 4 (B.D.)
crash cymbals
* choke
b. drum